

Finding the fit: An examination of strategies used in first- and second-year beginning band instruction to cultivate a sense of belongingness in students

by

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B.M.E., Kansas State University, 2002

M.M., Kansas State University, 2009

AN ABSTRACT OF A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

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Department of Curriculum and Instruction
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Abstract

The purpose of this study was to explore strategies used by Kansas band directors to cultivate a sense of belongingness, through social and emotional learning, in their students during first- and second-year beginning band instruction. The survey sought to reveal the extent to which band directors of first- and second-year beginning band students recognize and understand the principles within belongingness, through social and emotional learning, and if there is intent from these directors to directly address a student's sense of belongingness through aspects of social and emotional learning. As a means to enhance and encourage awareness of incorporating efficacy and belongingness in their instruction through social and emotional learning, the data highlighted effective practices discovered through the study as it related to developing and fostering belongingness in first- and second-year beginning band students.

Kansas band directors of first- and second-year beginning band students who participated in the survey perceive belongingness as when students possess feelings of acceptance, respect, inclusion and support. In their classrooms, belongingness looks like: (a) students who feel safe and free from judgement during rehearsals and performances, (b) students who are not afraid of making mistakes while improving their musicianship, (c) students who recognize their musician peers as caring and supportive and (d) students collaborating in small groups. Participants use a variety of instructional strategies to develop belongingness in their students including: (a) student input, (b) student self-reflection, (c) cooperative learning structures and (d) discussion prompts. Lesser used strategies include: (a) student choice and voice, (b) project-based learning, (c) student self-assessment and (d) culturally responsive instruction.

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Approved by:

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Dedication

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Chapter 1 - Beginning Band – A Place to Belong and Grow As A Musician

Introduction

The beginning of the school year is always exciting, but it is extra special because the fifth graders have chosen musical instruments to play in the school band. They arrive at their first class with instruments in hand anxious to open their cases, put the instruments together, start learning how to make a sound and begin making music.

Cindy, an aspiring clarinetist, sat patiently in the band room waiting to play her clarinet with the other fifth graders – all 45 of them. It was the second day of school and Cindy was nervous because she was still learning her way around the new building... “why do fifth graders have to go to the middle school? I miss my old school” – she thought as the group of fifth graders grew restless. Energy and excitement flooded the band room as Mr. Smith approached the students with a trumpet in hand – “Do we finally get to play?” thought Cindy. She had first learned to play her clarinet over the summer through private lessons, but had never played with other students. The anticipation of hearing all of the instruments playing at the same time was becoming unbearable, it’s what Cindy had been waiting for since she chose the clarinet last spring. Since kindergarten she has watched the middle school and high school bands march down the street, play in the stands and perform on stage; it was finally her turn and the chance to do what she had been waiting for – be in the band!

Mr. Smith raised the trumpet to his lips and asked the students to do the same with their instruments. Cindy nervously glanced at the other clarinet players to see if she was doing the right thing. Suddenly a trombone player blasted out a strange sound,

startling the entire band. Laughter filled the room as Mr. Smith shared a stern look toward the offending trombone player; the laughter seemed to reduce the nervous haze in the air. Cindy and her classmates again readied their instruments to play as Mr. Smith indicated. “On the count of three, let’s play the first note...one, two,...” Screech – bang – clang – boom – honk - crash. The band cheered in celebration after playing their first sounds. “Woohoo!” exclaimed Cindy.

Many challenges would lie ahead for Cindy and her classmates...forming correct embouchures, playing with good tone and proper posture, learning new notes and fingerings, playing tests, solos, ensembles, concerts, and so much more. Some students would struggle with new concepts and others would move with ease; progress is quick, though, because they have tons of energy and lots of desire. This band room was a nurturing and supportive environment which fostered musical growth, a safe place to make mistakes and grow as a musician – a place for students to belong.

After the newness wore off and the fun turned to work, Cindy grew frustrated while practicing at home. One day, Cindy was having trouble covering the holes on the clarinet, which caused her to squeak. “This isn’t fun – I want to quit” she told her parents. Cindy’s parents both played instruments – mom the flute and dad the saxophone – and were keenly aware of the benefits of learning to play a musical instrument. Rather than tell their daughter she was not allowed to quit, they encouraged her to take a break from practicing and come back to the clarinet later in the day. Cindy returned to band the at school next day still a frustrated from her practice session the night before.

While waiting for Mr. Smith to begin rehearsal, each student began to play their instruments; one by one the clarinets would let out a bird-sized squeak and then yank the

clarinet out of their mouth and examine the instrument as if there were a mechanical problem. Cindy realized that it wasn't just her having the squeaking problem, it was the entire section! Although this brought some sense of relief, she and the rest of the section still wanted to feel successful with their playing. Mr. Smith demonstrated how to properly place the pads of the fingers into the holes of the clarinet and patiently worked with the clarinet section in their quest to not squeak. After each clarinetist demonstrated their proper hand placement, Mr. Smith asked the section to play together – as he counted them in the entire band held their breath in hopes they would not endure the screeching sound of a clarinet. “One, two, ready play” ...what followed next was the most solid, full, and rich sounding “C” any beginning band director could hope for from first-year clarinetists. The band cheered, the clarinet section jumped up and high-fives and fist bumps were shared. Cindy felt immense pride for playing without a squeak as well as a newly formed bond with the rest of her section. She and her friends had conquered the squeak, although any beginning band director will tell you there will be plenty more squeaks and squawks before the year is over! As the students cheered for each other as they found success, and supported each other through their struggles, a newly formed bond was created for the band; the entire group was learning how to be encouragers on this music making team.

Throughout the year scenarios similar to the clarinet's squeak played out in the trombone section as they learned to articulate, with the trumpets as they learned to adjust their embouchures and air streams to play above “C” on the staff, and with the percussionists as they learned to play a multiple bounce roll. Mr. Smith taught his students to view learning to play an instrument as a journey and as long as they were

better than the day before, they could consider that progress and improvement. The atmosphere Mr. Smith created in the band room was positive, encouraging, and learner-centered. A place where students felt safe knowing they could take musical risks, fail, try again, then succeed; a step toward learning and practicing resilience. Cindy and her classmates learned how to monitor their progress (self-awareness), develop individual practice routines (self-management), and how to work collaboratively with other students (relationship skills). Through it all, they were developing positive and meaningful relationships with each other with a sense of belongingness growing in each of them. All of these life skills would help them navigate the peaks and valleys of learning an instrument and develop into positive members of their school environment.

Some variation of this scene occurs each fall as band directors start beginners (Millican, 2012). Students are excited, nervous, thrilled, and anxious as they start down the path of learning to play an instrument. As first-year students learn a new instrument, band directors focus on teaching the basics of forming correct embouchures, playing with good tone and proper posture, as well as learning new note names and fingerings; student understanding and engagement with these new concepts can increase when instruction has explicit connections to social and emotional learning (Edgar, 2021). Social and emotional learning (SEL) is the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions (Collaborative for Academic, Social, and Emotional Learning, 2020). Social and emotional learning enhances students' capacity to integrate skills, attitudes, and behaviors to deal effectively and ethically with daily tasks and challenges (CASEL, 2020).

If students develop a sense of belongingness through their support system in band, they will have a better opportunity to develop the resilience needed to work through the challenging moments of learning an instrument (Edgar, 2021). A sense of belonging or belongingness refers to a perception of acceptance, appreciation, and understanding by others (Riley and White, 2016) and is defined as a need to form and maintain strong, stable interpersonal relationships (Baumeister and Leary, 1995). Goodenow and Grady (1993), the foremost authorities on belongingness, define school belonging as “the extent to which students feel personally accepted, respected, included, and supported by others in the school social environment” (p. 80). Students spend a considerable amount of time in their school environment, and after family, the next significant and most influential environment for a child is school (Roffey, 2013; Shocket, Dadds, Ham & Montague, 2006). The degree to which students engage with their school becomes a factor in the capacity of the school to support a student’s wellbeing and to teach the necessary skills for managing difficulties both educationally and personally (Goodenow, 1993; Wigfield, Byrnes, & Eccles, 2006).

In Edgar’s (2021) *Portraits of Music Education and Social Emotional Learning*, Gagliardi notes several benefits of incorporating social emotional learning in the beginning band classroom and emphasizes how SEL builds resilience in her students by stating, “The overall classroom climate is one where mistakes are accepted and students feel safe” (p. 152). The concepts of self-awareness, self-management, and relationship skills, coupled with responsible decision making and social awareness are key components of the framework for social and emotional learning (CASEL, 2020). The self-awareness component focuses on how well a student knows themselves including the development of an accurate self-perception and positive self-efficacy (Edgar, 2017). In *Music Education and Social Emotional Learning: The Heart of*

Teaching Music, the connection between student self-efficacy and student belonging in the music classroom is directly linked:

As music students, educators, and teacher educators we all have experienced that sense of belonging within music spaces. We also need to acknowledge that belonging does not always occur and that the process of building community in the music classroom is complex and diverse. When belonging is achieved, it is a big part of why we chose the path that we are on, and it is primarily rooted in our mutual experiences within those spaces. It exists because of how we were socialized into musical spaces and it contributed to the development of our own musical identities (Edgar, 2017, p. 30).

The ability to accurately recognize one's own emotions, thoughts and values and how those influence behaviors coupled with the ability to accurately assess one's strengths and limitations with a well-grounded sense of confidence, works to develop a strong sense of self-efficacy in children (CASEL, 2020). Defined as the belief that one is capable of organizing and executing behaviors required to produce given attainments (Bandura, 1986; 1997), self-efficacy is critical in the development of belongingness - if a child's self-efficacy can be increased through a sense of belonging in the band, the previously mentioned mechanics of playing an instrument can be more effectively taught by the band director and learned by the student (Edgar, 2021).

Researchers have indicated that self-efficacy has a particularly strong relationship with achievement in music performance (McCormick & McPherson, 2003; McPherson & McCormick, 2000, 2006). By integrating activities that build self-efficacy into daily music instruction, students can be enabled to reach higher levels of achievement (Zelenak, 2020). McPherson and McCormick (2000) state "how students think about themselves, the task, and

their performance is just as important as the time they devote to practicing their instrument” (p. 31). This could imply that the specific problem identified shows that band directors may be teaching components of self-efficacy and belongingness through their regular pedagogy without an awareness of such practice. If band directors were to place a focused effort on developing a content-rich beginning band curriculum including an environment which fosters the development of a student’s self-efficacy and a sense of belongingness, the potential impact on beginning band students and band programs could be monumental.

Arguably, the most important time in the development of band students is during their first year of instruction. Millican (2012) shares that “Among the many ‘firsts’ encountered in beginning band, the initial sounds produced on the instrument are perhaps the most important. Mistakes, misinformation, or incorrect embouchures are extremely difficult to correct after poor fundamentals have been established” (p. 51). In his contribution to the *Teaching Music Through Performance* series, Ramsey (2001) states that “If a goal of music education is to train lifelong skill in and enjoyment of music, it becomes imperative that music educators focus their greatest attention and teaching expertise on this crucial developmental period” (p. 13). Conference presentations, journal articles, and other venues for the professional development of band directors seem to be lack substantial discussion related to curriculum and instruction for beginning bands, especially as it relates to the development of belongingness. If we are to ensure the success of beginning students, serious attention must be given to the depth, breadth, and quality of instruction students receive at the beginning band level.

Allen and Boyle (2018) note that the need to belong motivates people to engage socially, form bonds, and the absence of these bonds can often contribute to psychological distress or even physical health concerns. Baumeister & Leary’s belongingness hypothesis argues that belonging

drives goal-directed activity, and the lack of belonging causes adverse reactions (1995). As a leading researcher on the connection between music education and social and emotional learning, Edgar notes “The act of group music making can encourage social bonding and the development of social relationships (2017, p. 24). If band directors can integrate the development of belongingness into the framework of learning to play an instrument, the opportunity for enhanced student learning is possible. Additionally, the development of belongingness in students may have positive effects on recruiting and retention in band programs. Millican (2012) notes that “People naturally want to be part of something that is rewarding and fun and how you frame your students’ accomplishments can increase the number of students and families who wish to join your groups” (p. 206). Further, Millican says “Successful experiences in music, positive social involvement with other classmates, supportive interactions with adults, and the unique activities of band help students develop positive identities as band students” (2012, p. 8).

Rationale

Through their Theory of Belongingness, Baumeister and Leary (1995) describe the fundamental human need to feel belongingness through the formation of positive and meaningful relationships with others. Relationships have the power to improve student performance in the classroom through positive and encouraging interactions with fellow classmates as well as the teacher (Gewirtz & Baer, 1958). Music education and social and emotional learning expert Scott Edgar (2021) says “relationships are primary for any meaningful teaching and learning to occur (p. 312). With relationships playing a crucial role to a beginning band student’s success when learning a new instrument, schools should provide the support needed to navigate the uncharted territory of how to hold an instrument, form a proper embouchure, and create a characteristic sound on an instrument. Edgar (2017) also shares that “The music classroom can be a place for

social and emotional growth. Emotionally, students advance because of responsibility, commitment, perseverance, and self-discipline fostered in music classrooms, which can result in increased self-esteem, self-confidence, life skills and self-knowledge” (p. 3). With an awareness of the impact participation in music and band can have on students, especially the potential positive and meaningful relationships which can be developed, a beginning band student can utilize this support system to navigate the challenges of learning a new instrument.

Research Purpose

The purpose of this study was to explore strategies used by Kansas band directors to cultivate a sense of belongingness, through social and emotional learning, in their students during first- and second-year beginning band instruction. Given that little time is spent in the music education curriculum or professional development addressing belongingness and social and emotional learning, the primary focus of this study was to identify current practices that align with these frameworks in the beginning band classroom. As a means to enhance and encourage learning, this study highlighted best practices as they relate to developing and fostering (maintaining) belongingness in first- and second-year beginning band students.

Research Questions

1. How do band directors perceive belongingness in the beginning band classroom?
2. Regardless of awareness, what strategies do band directors use to develop belongingness?
3. Is there a correlation between a band director's years of teaching experience and their utilization of instructional strategies that foster a sense of belonging?
4. Does a band director's length of teaching experience impact their familiarity with social and emotional learning?

5. Does a band director's engagement in professional development focused on integrating social and emotional learning with music instruction influence their dedication to enhancing their students' social and emotional competency?

Definition of Terms

- **Social and Emotional Learning (SEL):** The process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions (Collaborative for Academic, Social, and Emotional Learning, 2020).
- **Belongingness:** The need to form and maintain strong, stable interpersonal relationships (Baumeister & Leary, 1995). A perception of acceptance, appreciation, and understanding by others (Riley and White, 2016). The extent to which students feel personally accepted, respected, included, and supported by others in the school social environment (Goodenow and Grady, 1993. p. 80).
- **Self-Efficacy:** The belief in one's capabilities to organize and execute behaviors required to produce given attainments (Bandura, 1986; 1997).
- **Resilience:** The process and outcome of successfully adapting to difficult or challenging life experiences, especially through mental, emotional, and behavioral flexibility and adjustment to external and internal demands. (American Psychological Association, 2023).
- **Collaborative for Academic, Social, and Emotional Learning (CASEL):** A professional education organization with a mission to help make evidence-based social and emotional learning (SEL) an integral part of education from preschool through high school (Collaborative for Academic, Social, and Emotional Learning, 2020).

- **Education Week Research Center (EWRC):** The Education Week Research Center was founded in 1997 as the research-support team for the annual *Quality Counts* report. The center conducts a range of original research each year for that report, as well as *Diplomas Count* (discontinued in 2016), *Education Week*, edweek.org, and outside clients (Education Week Research Center, 2015).

Historical Background

This study intended to reveal the attitudes of beginning band teachers toward the development of belongingness through social and emotional learning and the strategies they use to develop the competencies of social and emotional learning in their beginning band students. This study was guided by the research of Albert Bandura (1977) and his Social Learning Theory, through which Bandura explained how children learn in social environments. Bandura, a social cognitive psychologist, was influential in the transition between behaviorism and cognitive psychology through which his theory explains that human behavior is a continuous reciprocal interaction of behavioral, cognitive, and environmental influences. Bandura's research produced four principles of social learning as outlined by Gonzalez-DeHass & Willems (2012):

- **Attention:** In order to acquire new behaviors or skills via observational learning, we have to first pay attention to the model and the significant features of the modeled behavior (Bandura, 1986; 1997).
- **Retention:** Retention refers to remembering information about a modeled behavior (Bandura, 1986; 1997).
- **Reproduction:** Reproduction refers to replicating behavior by transforming symbolic conceptions into appropriate actions (Bandura, 1986; 1997).

- **Motivation:** Motivation refers to a desire to perform behavior because there is an incentive to do so (Bandura, 1986; 1997).

In congruence with Bandura's principles of social learning is CASEL's widely used framework for social and emotional learning and its five core competencies (CASEL, 2020):

- **Self-awareness:** The ability to accurately recognize one's emotions and thoughts and their influence on behavior. This includes accurately assessing one's strengths and limitations and possessing a well-grounded sense of confidence and optimism.
- **Self-management:** The ability to regulate one's emotions, thoughts, and behaviors effectively in different situations. This includes managing stress, controlling impulses, motivating oneself, and setting and working toward achieving personal and academic goals.
- **Social awareness:** The ability to take the perspective of and empathize with others from diverse backgrounds and cultures, to understand social and ethical norms for behavior, and to recognize family, school, and community resources and supports.
- **Relationship skills:** The ability to establish and maintain healthy and rewarding relationships with diverse individuals and groups. This includes communicating clearly, listening actively, cooperating, resisting inappropriate social pressure, negotiating conflict constructively, and seeking and offering help when needed.
- **Responsible decision-making:** The ability to make constructive and respectful choices about personal behavior and social interactions based on consideration of ethical standards, safety concerns, social norms, the realistic evaluation of consequences of various actions, and the well-being of self and others.

When considered together as a larger framework, Bandura's principles and CASEL's competencies provide a valid epistemology for understanding the work of Kansas band directors and their efforts to cultivate belongingness in first- and second-year beginning band students.

Through the lens of survey research, this study sought to examine and understand the strategies band directors use to cultivate a sense of belongingness, through social and emotional learning, in their students during first- and second-year beginning band instruction. As described by Hutchinson, "the use of self-reports has emerged as the method of choice for obtaining data on both attitudes and behaviors, with surveys constituting the primary method for collecting self-report data" (DeMarrais & Laplan, 2004, p. 286). The overriding assumption, derived from the reliance on self-report data, is that survey responses reflect the reality of the respondent to the greatest extent possible. Specifically, it is assumed that "if we ask someone about his or her world, we can expect that, under normal conditions, he or she will 'tell it as it is'" (Bateson, 1984, p. 11).

Method

A Qualtrics survey was used to gather information from Kansas band directors who teach at an accredited public or private Kansas school and who identify themselves as teaching first- and second-year band students. The survey instrument for this study was developed by utilizing modified questions from two widely used survey instruments. First, the *Staff, Family, and Community Partner Survey on SEL Implementation* (Collaborative for Academic, Social, and Emotional Learning, 2019), was designed to support school-based SEL teams in collecting data on staff, family, and community partner perceptions of SEL implementation. The strength of the CASEL survey lies with questions which result in data which can be helpful in progress monitoring, planning, setting goals, and continuously improving SEL implementation. Second,

Education Week Research Center's (EWRC) *Social and Emotional Learning: Perspectives from America's Schools* (2015) was utilized because it assessed multiple aspects of social-emotional learning, including educators' perspectives, professional experience and training, and school conditions. The EWRC study was conducted to gain a better understanding of how teachers and school-based administrators view social-emotional learning (Education Week Research Center, 2015).

Questions from both surveys were examined, modified and adapted for music educators, specifically band directors of first- and second-year band students. Adaptations of questions from the CASEL and EWRC surveys were guided by Borner's (2019) research on the implementation of SEL in Title I schools. Questions were both broad and specific, and designed to target teachers' knowledge regarding SEL, perceived benefits, use, and general attitudes toward its use and implementation. Specifically, questions included respondent demographics, building and district demographics, respondent familiarity with social emotional learning, respondent perceptions on how they cultivate belongingness in the classroom and respondent's self-identification of teaching practices related to first- and second-year beginning band (Appendix C).

Limitations

According to the Kansas State Department of Education, there are 286 public and 14 private accredited school districts in Kansas (2020). Although all offer some form of music education, not every school district in Kansas has a band program and as such, it may not be possible to receive responses from every Kansas school district.

This survey relies on participant responses to be honest and meaningful reflections of their teaching practices and lived experiences. Additionally, participants must correctly self-

identify as a teacher of first or second-year beginning band students. Through an anonymous survey instrument, there is not a method for ensuring honest responses as they relate to demographics.

Delimitations

Participants in this study were limited in scope to band directors who teach first- and/or second-year band students at an accredited public or private school in the state of Kansas. Absent of a uniform way to reach all Kansas band directors, invitations to complete the survey were disseminated via e-mail through the Kansas Bandmasters Association listserv. Additionally, survey invitations were sent to the middle school band chairs for the seven districts of the Kansas Music Educators Association with a request to forward the survey invitation to their respective constituents. Finally, survey invitations were sent to the fine arts coordinators and curriculum coaches in the seven largest school districts in Kansas: Blue Valley, Kansas City, Lawrence, Olathe, Shawnee Mission, Topeka and Wichita.

Assumptions

It is assumed that all participants teach first- and/or second-year beginning band students and that their responses are honest and meaningful reflections of their teaching practices and lived experiences. As a result of past use and implementation, it is assumed that the *Staff, Family, and Community Partner Survey on SEL Implementation* (Collaborative for Academic, Social, and Emotional Learning, 2019) and the *Social and Emotional Learning: Perspectives from America's Schools* (Education Week Research Center, 2015) are effective instruments for this study.

Chapter 2 - Literature Review

Introduction

An emerging field of research in music education focuses on belongingness, social emotional learning, social identity construction, self-efficacy, group cohesion, collective efficacy, and community building (Collaborative for Academic, Social, and Emotional Learning [CASEL], 2020; Edgar, 2013; & Váradi, 2022). These themes and concepts are central to the current study which examined how teachers of first- and second-year beginning band students perceive belongingness and the strategies they use to develop belongingness in their students. A review of the current literature exposed numerous studies and articles which focus on students performing in bands, choirs and orchestras, yet few researchers focus on beginning band students in their first- and second-year of instrumental music instruction. This highlights the research gap which exists in the cultivation of belongingness, through social emotional learning, in first- and second-year beginning band instruction.

Historical Background

Social Learning Theory

Albert Bandura's Social Learning Theory (1977), also known as Social Cognitive Theory, provides a comprehensive theoretical framework for understanding how individuals acquire and develop new behaviors, attitudes, and cognitive processes through social interactions and observation. Bandura's theory is rooted in the idea that learning is not limited to direct reinforcement or punishment, as proposed by behaviorism, but also involves cognitive processes and the influence of others in the environment. Key elements of Bandura's Social Learning Theory include (Gonzalez-DeHass & Williams, 2012):

- **Observational Learning:** Bandura emphasized the importance of observational learning, where individuals learn by observing the behaviors, attitudes, and outcomes of others. This process is often referred to as modeling or imitation.
- **Vicarious Reinforcement and Punishment:** Bandura introduced the concept of vicarious reinforcement and punishment, which means that individuals can learn from the consequences experienced by others. If a person observes someone being rewarded for a behavior, they are more likely to imitate that behavior. Conversely, if they witness punishment for a behavior, they are less likely to engage in it.
- **Self-Regulation and Self-Efficacy:** Bandura highlighted the role of self-regulation and self-efficacy in social learning. Self-regulation refers to an individual's ability to monitor and control their own behavior and adjust it based on observed outcomes. Self-efficacy, on the other hand, is a person's belief in their own ability to successfully perform a specific task or achieve a goal.
- **Reciprocal Determinism:** Bandura's theory incorporates the concept of reciprocal determinism, which posits that personal factors (such as cognitive processes and self-efficacy), behavior, and the environment all influence and interact with each other. This dynamic interplay is essential for understanding how learning and development occur.
- **Cognitive Processes:** Unlike traditional behaviorism, which largely ignored cognitive processes, Bandura's theory acknowledges the importance of mental processes in learning. Cognitive factors like attention, memory, and reasoning play a significant role in observational learning and self-regulation.

Bandura's Social Learning Theory (1977) provides a valuable framework for understanding how people learn from their social environments and how they can change their behaviors, beliefs, and attitudes through observation, self-reflection, and self-regulation. This theory is particularly relevant in explaining processes like role modeling, the acquisition of social and moral behaviors, and the development of self-confidence and self-esteem (Bandura, 1996). As it applies to music education, Social Learning Theory provides a method for understanding how students learn in the music classroom setting through the influences of their peers as well as through the impact of instructional strategies used by teachers (Shafer & Silverman, 2013).

In Bandura's social learning framework, the concept of self-efficacy holds significant importance (Freudenberg, Cameron, & Brimble, 2010). The extent to which an individual believes they can influence the world around them is crucial for actualizing their influence. When it comes to social learning, students are more inclined to invest their efforts in pursuing a social goal if they have confidence in their ability to attain that goal. Imagine two high school students attending a senior prom: one possesses high self-efficacy, while the other has low self-efficacy. For social learning to take place, students need to engage in knowledge exchange within an interactive environment. However, in a conventional classroom setting, students often remain isolated from their peers, experts, parents, and the broader community (Mourlam, 2013). Such isolation hampers the development of self-efficacy because social learning thrives on interaction. When interaction is lacking, students are compelled to carefully assess the pros and cons of their engagement in the classroom.

Survey Research

Survey research, in its simplest form, is a method of collecting information, typically through self-report methods involving questionnaires or interviews. This basic definition,

however, does not fully illuminate the intricate nature of survey research due to the wide range of purposes for which surveys are employed, the various settings in which they are conducted, the diverse means of distribution and the broad array of populations to which survey results are applicable.

While surveys are not a research design, they are more commonly seen as the way in which data is collected. Most survey research aligns with nonexperimental or correlational research designs, where no independent variable is manipulated experimentally. In this context, information obtained from surveys is often used for descriptive purposes or to explore relationships between variables (DeMarrais & Laplan, 2004). Although less frequent, surveys can also be integrated into experimental studies, for instance, when participants are surveyed about their attitudes or opinions following an experimental intervention. Surveys can be a method of data collection in qualitative research, but they are used less frequently for this purpose, mainly due to the structured nature of survey questions. In qualitative studies where surveys are employed, they usually constitute only one of many data sources. In contrast, in quantitative survey studies, the survey is typically the primary method of data collection (DeMarrais & Laplan, 2004).

Survey research can also be characterized by the type of information gathered and the purposes for which the data is collected. Alreck and Settle (1995) suggested that surveys are conducted to influence a specific audience, modify a service or product and comprehend or predict human behavior. Rea and Parker (1997) added that surveys can help in understanding people's interests and concerns, with data reflecting the descriptive, behavioral, or preferential attributes of respondents. Weisberg and Bowen (1977) categorized the information gathered from surveys into opinions, attitudes, and facts.

While one cannot identify a particular theoretical framework basis for the use of surveys, Hutchinson (DeMarris & Laplan, 2004) does identify several overriding assumptions derived from the reliance on self-reports including (p. 287): (a) survey responses reflect the reality of the respondent to the greatest extent possible; (b) survey responses are thought to mirror the nature of the social world; (c) survey researchers must believe that respondents report information both correctly and truthfully; and (d) all respondents interpret survey questions in the same way.

Hutchinson further clarifies survey research by stating (DeMarris & Laplan, 2004, pp. 287-288):

In the same way that surveys are neither inherently quantitative nor qualitative as data collection devices, the theoretical foundation underlying survey research is neither intrinsically positivist nor constructivist in nature. The “truth” or “reality” assumed in survey responses is not definitively an objective reality. The particular theoretical orientation applied to survey research will depend in part on the purpose of the survey and in part on the philosophical inclination of the researcher.

When paired with Bandura’s Social Learning Theory, survey research provides an effective means for understanding the work of Kansas band directors to cultivate belongingness in first- and second-year beginning band students. As a larger framework, Bandura’s principles and CASEL’s competencies provide a valid epistemology for further understanding the work of Kansas band directors to cultivate belongingness.

Cultivating Belongingness

Throughout this section the literature will show that developing a student’s sense of belonging fosters their well-being and enhances their success and achievement in music. Students have a psychological need for belonging which will be established by examining the importance of social identity development in students through their participation in music.

Social Identity

Elizabeth Parker's article from the *Journal of Research in Music Education* (2016) highlights her intrinsic case study of choral teachers and their work creating a sense of community within their ensembles. Through data analysis, Parker discovered four main themes which were crucial to the development of community within choral ensembles: (a) support and care; (b) fostering a sense of belonging and acceptance; (c) quality creates and inhibits community; and (d) program legacy and vision (p. 228). These themes revealed that teachers created and sustained choral communities through their consistent effort to build individual and large-group relationships with their choirs and were focused on student well-being, especially their collective musical growth (pp. 232-233). Parker's research parallels what many wish to accomplish with their beginning bands. Through survey research, hopefully more data points can connect the gaps that case study can often leave out (due to their focused nature). Survey research utilizing Parker's themes could further reveal the sense of community that currently exists and areas of growth to build and strengthen the relationships evident in Parker's research.

An earlier study by Parker (2014) uses grounded theory to describe the process of adolescent choral singers' social identity development. Parker's data analysis uncovered an eight-stage process of social identity development that occurred through participation in choir. The eight stages, in process order, are: Team – Acknowledged and Accomplished – Pride – Who I Am – Desire to Give Back – Choosing to Try Out and Remain Involved – Being Chosen – Singing with Others – Team (p. 24). Through her research, Parker concluded that "Through the act of singing with others, involvement in choir reaches beyond membership into belonging and peak experiences" (p. 29). Additionally, Parker's analysis indicated that important others, such as parents, teachers, and friends, played a considerable role in the participant's identity

development (p. 28). It stands to reason that if the process of social identity development can be so well defined in a choral setting, it could exist, in some form, in the beginning band setting. This is an example of the research gap that exists in the literature as it relates to instruction at the beginning band level.

Hourigan (2009) discusses the “invisible students” in performing ensembles and how understanding Social Identity Construction can help directors ensure that the “invisible students” can quickly shed this title and feel as if they are a valuable member of the ensemble. Hourigan defines “invisible students” as (a) a new student (maybe even from another area or country), (b) a student with special needs, or (c) a student who is awkward or shy 2009, p. 35). Similar to Parker (2014), Hourigan identifies the need for understanding social identity and its important role in the performance ensemble (Hourigan, 2009). Hourigan provides concrete examples of how to minimize students’ feeling of invisibility through classroom activities, ensuring peers are seen as allies, and encouraging the development of lasting relationships (Hourigan, 2009, pp. 35-36). The subject of Hourigan’s article is a junior high school band, the age when students are experiencing biological changes in their body and are attempting to find their way with friends and peers through relationship building. One could say there is a gap in the literature in regard to addressing these topics at a younger age by developing impactful relationships and fostering a student’s self-efficacy and self-worth, the opportunity exists for students to enter the junior high and high school phases of their life with a heightened sense of self-worth and self-efficacy.

Bartolome (2013) employed an ethnographic case study to explore the perceived values and benefits associated with participation in a community-based girls’ choral ensemble. The benefits of participation in the ensemble were explored with attention to the expressed values and observed behaviors of the choral ensemble members. During a yearlong period of fieldwork,

regular choir rehearsals, musicianship classes, festival and summer camp experiences, concert performances, faculty, staff, and board meetings, and other community events were observed, examined, and meticulously documented. The researcher used semi-structured interviews with ensemble members, faculty members, parents, and staff to elicit participant perspectives on the experience and perceived values and benefits of participation. The researcher discovered emergent themes that included musical benefits, personal benefits, social benefits, and external/community benefits. In each of the aforementioned areas of benefit, the researcher found significant themes that were echoed by multiple participants, emphasizing the complex and multifaceted experience that membership in the choral ensemble affords its participants. There is a likelihood that through my survey research to explore the attitudes of beginning band teachers toward the development of belongingness and the strategies they use to develop the competencies of social and emotional learning in their beginning band students, similarities to Bartolome's themes will be revealed. By using survey research, participants will be able to anonymously provide responses which are honest and meaningful reflections of their teaching practices and lived experiences; the advantage of anonymity is not available through in-person interviews. The overriding assumption, derived from the reliance on self-report data, is that survey responses reflect the reality of the respondent to the greatest extent possible. Specifically, it is assumed that "if we ask someone about his or her world, we can expect that, under normal conditions, he or she will 'tell it as it is'" (Bateson, 1984, p. 11).

Adderley, Kennedy, & Berz (2003) discussed a study which investigated the social climate in a high school music classroom. The authors studied students' motivation to join music ensembles and to remain, perception of the musical groups by their members and by the school community, the meaning of values that music ensembles have for their participants and the social

climate of the music classroom. Through structured interviews of students from the three main ensembles – band, choir, and orchestra – the researchers found that participation in the ensembles resulted in musical, academic, psychological, and social benefits for the students. The issues of social climate and the importance of relationships in the music ensembles emerged as important factors.

The researchers conducted structured interviews with students using a set of 15 questions which attempted to uncover a student's honest opinion as to why band/choir/orchestra was important to the student. The questions were structured in a way which allowed for the development of trust and honesty between the researcher and participant, which fostered candid responses from the participants.

When considering the development belongingness through beginning instrumental music instruction, this article and study serve as an influential source for this dissertation. Even though it studies students at the high school level, the results of the study identify many of the concepts, which are also developed through beginning band participation. A major difference between the study and this dissertation research is the research participants. Adderley, Kennedy, & Berz (2003) focused on eliciting responses from students and this dissertation's research focuses on the strategies used by teachers to develop belongingness which is fostered through the social climate in a music room. The hope is that this dissertation will reveal connections between the strategies used by band directors to teach belongingness and the students' motivation to join music ensembles and to remain, perception of the musical groups by their members and by the school community, the meaning of values that music ensembles have for their participants and the social climate of the music classroom as researched by Adderley, Kennedy, & Berz (2003).

Even with the age difference, I am confident my dissertation research will uncover similarities to this study, such as the perceived benefits of musical ensemble participation and the implications of social climate, which will aid in reducing the gap in the research.

Criss (2010) explains that teamwork in a musical ensemble is essential to its success. Many comparisons are made between athletic teams and musical ensembles, noting the similarities that exist regarding teamwork within the groups. Musical ensembles depend on the development of cohesion to achieve synergy in the form of an excellent sound. Unlike other subjects in the school where students enroll, such as math, science, and English, students *become* members of the band and choir – they join these ensembles and take ownership of the ensemble. Criss notes that “American adolescents live in a world where almost everything revolves around belonging to a social group of friends or a clique” (p. 33). Musical ensembles provide this opportunity to belong in an atmosphere that is safe and promotes personal growth in a positive manner. Criss provides several examples of ways in which a musical team can be built, including: Motivating Students through (a) ownership of goals; (b) encouraging commitment; (c) emphasizing the importance of communication; (d) establishing leadership and identifying roles; (e) promoting inclusion with social support systems; and (f) creating team identity (p.34). For my research in belongingness and social-emotional development in music, Criss’ work serves as a starting point to begin the conversation regarding the importance of belongingness and self-efficacy in a musical ensemble.

Abril and Bannerman (2015) examined elementary music teachers’ perceptions of factors impacting their music programs and teaching positions as well as the actions teachers take in response to those factors. Using a researcher-developed a survey tool, they surveyed 1,000 randomly sampled teachers, drawn from a target population of approximately 30,000 elementary

general music teachers. From the initial sample of 1,000 teachers, 374 usable surveys were returned (p. 359). The researchers found that elementary music teachers widely agreed that the majority of factors affecting their programs occurred primarily at the micro-level (school), followed by the meso-level (district). At these two levels, teachers have the most control and influence over factors impacting their programs. Participants indicated the following factors had some impact, positive or negative, on their programs: (a) scheduling, (b) school facilities, (c) school administration, (d) instructional time, and (e) budget. Participants indicated they were most affected by factors at the school level. The research also suggests that teachers do not see issues beyond the school level as having much impact on their programs.

This article provides a basis for understanding school climate as it relates to overall teacher effectiveness in the classroom. It lays the groundwork for a possible connection between school climate and how the climate supports or detracts from the potential to develop belongingness in beginning band students. The results of this dissertation's survey may reveal connections between school climate and how band directors perceive belongingness in their classroom.

Austin (1988) explores the effect of music contests on elementary band students. Using two experimental treatment groups, the researcher assigned one group of students to perform a prepared solo for a contest rating and written comments, with the other group receiving written comments only. This was the first time any of these elementary students had been exposed to and participated in a music festival.

Prior to performing, the students took a pre-test using a standardized music achievement test and completed an open-ended attribution survey. Immediately following the performance, directors gave students the adjudicator's ratings and/or comments. One week following the

student performances and receipt of ratings and/or comments, students took a post-test which included the standardized music achievement test and completed an open-ended attribution survey. Final results of the study suggest that a rated competitive music contest may benefit students, at the elementary level, without producing negative side effects that educators fear. Additionally, the researchers were surprised by the positive results found with the correlation between self-concept and competition.

The researcher did note one potential factor that could skew the results of the study in a positive manner. With the students being in their first- and second-year of studying an instrument, this was their first encounter with a music contest, which may have caused students to react positively to the experience because of its novelty. Band directors with experience teaching first- and second-year band students could confirm the researcher's anecdotal comment regarding the potential for skewed results. Millican (2012) notes that "Students need to feel the excitement of performing on stage" (p. 185), but the first time doing so may be filled with emotions which overrun a student's senses. With this study being 31 years old, it would be interesting to see the results of the study using present day students. With advances in technology and its availability, along with the societal and cultural changes, a future researcher could explore whether or not the study would yield similar results. This is an example of the gap which exists in the research as it relates to instruction at the beginning band level.

Self-Efficacy

Hewitt (2015) determined that there was a strong and positive relationship between self-efficacy and both music performance and self-evaluation. Similar to Hourigan's (2009) desire to help students construct a positive social identity by reducing their feelings of invisibility, Hewitt states that, "It is desirable for instrumental music teachers to understand and monitor student

beliefs concerning their ability to achieve success in music performance so that students can further develop as independent, self-regulated musicians. A greater understanding of motivational beliefs also could lead to better teaching and learning” (p. 302). At the beginning band level students are learning a battery of new skills and knowledge: (a) breathing, (b) posture, (c) rhythm, (d) articulation, (e) embouchure and much more. These skills and knowledge are challenging and require effort, as they are developed over time. It is crucial that students believe they are capable of success, otherwise their self-doubt will inhibit their ability to achieve that success. Hewitt’s article and research focuses on secondary-level band students, however, what appears to be absent are strategies that focus on students in beginning band, another example of the research gap.

Zelenak (2015) examined the self-efficacy beliefs of secondary school music students through their responses to items on the Music Performance Self-Efficacy Scale (MPSES) and sought to determine whether these responses were valid and reliable representations of self-efficacy in music performance. The findings of this study provide evidence to support the use of the MPSES as a valid and reliable instrument for assessing self-efficacy in music performance (p. 389). It is important to note, however, that some teachers were better at determining their students’ self-efficacy levels than others. Finally, evidence was established that defined the relationship of scores from the MPSES with those of other variables (p. 404).

This article provides a tool, the Music Performance Self-Efficacy Scale (MPSES), which may serve as a useful tool if it can be adapted for use with beginning band students. In general, this study has implications for music programs across the country, as it provides evidence that a single tool can accurately and reliably assess self-efficacy in music performance. If distributed widely, this could help improve the levels of self-efficacy in our music students as a result of

teachers' awareness of student levels. Even though Zelenak's (2015) research tool reliably assesses a student's self-efficacy, I made the strategic decision to not use this tool, as I want to discover the strategies used by teachers to develop self-efficacy and belongingness. With an awareness of how they are already incorporating self-efficacy and belongingness in their instruction, band directors can develop instruction which intentionally includes these concepts in the curriculum.

The development of a student's self-efficacy and intrinsic motivation is not something that happens only at school. Pitts, Davidson, and McPherson (2000b) found that sensitive parental and teacher support is essential to progress, and that effective practice, focusing on quality rather than quantity, is a skill that children need to be taught and encouraged to implement. The degree and nature of parental involvement has a substantial effect on children's perceptions of their own learning, as well as on the circumstances in which they are able to do their practice (Pitts, Davidson, McPherson, 2000b). Gilbert (2015) asserts that band directors can positively influence students and stakeholders by effectively informing, educating, and communicating the benefits of their programs. Through this communication, parents/guardians can acquire an understanding of what their child is learning in the instrumental music classroom through which they can better support their child's musical learning. By uncovering the strategies used by band directors to develop belongingness in first- and second-year students, this dissertation's research could create the potential to extend these strategies to parents for use at with their children at home.

Connected to the work of Pitts, Davidson, and McPherson (2000b), Lisa Martin (2012) conducted a study which examined the musical self-efficacy beliefs of middle school band students through an investigation of sources, meanings, and relationships with attributions for

success and failure. Martin found students in the study had relatively high feelings of musical self-efficacy when considering their general capabilities in band, relatively high feelings of musical self-efficacy when considering specific skills necessary to have a successful performance, and music students most strongly attribute success and failure in music to musical ability. All of Martin's findings tie directly to a student's ability and competence to play a music instrument, both of which are established through practice and with the support of teachers and parents as noted by Pitts, Davidson, and McPherson (2000b) and Gilbert (2015). Through her study, Martin concluded that self-efficacy is one motivational construct shown to have a significant relationship with persistence and achievement in the music classroom (2012).

Additionally, students with positive self-efficacy exhibit a higher likelihood to choose challenging tasks or activities, to put forth more effort into the tasks they pursue, and to work toward task goals for a longer period of time (Martin, 2012). The more teachers and parents/guardians can do to foster a student's self-efficacy, the more confidence a student will have in their musical abilities. By investigating factors specific to self-efficacy levels and sources of self-efficacy, music teachers can better understand various reasons contributing to student motivation during this significant period of development. An increased understanding can, in turn, aid music educators as they work to create more effective classroom environments that engage students in a manner facilitating increased levels of student motivation (Martin, 2012). With evidence to suggest that self-efficacy is one motivational construct shown to have a significant relationship with achievement in the music classroom (Martin, 2012), educators who implement intentional strategies to develop a student's self-efficacy could accentuate overall student success. Data gleaned from this dissertation's research could reveal opportunities to

further enhance the connection between a student's perceived level of self-efficacy and belongingness and the strategies used by teachers to develop these areas.

Ultimately, the most important factor in children's musical instrument learning is their own enjoyment and satisfaction (Pitts, Davidson & McPherson (2000b). Ideally, with help and encouragement, our students will learn how to cultivate curiosity, problem solve, think critically, work independently and persist in achieving goals. These are crucial life skills our children in the United States may not be developing early enough in their lives (Pike, 2014).

Belongingness

A sense of belonging or belongingness refers to a perception of acceptance, appreciation, and understanding by others (Riley and White, 2016) and is defined as a need to form and maintain strong, stable interpersonal relationships (Baumeister and Leary, 1995). The most commonly cited definition of school belonging in the literature is offered by Goodenow and Grady (1993) who define school belonging as "the extent to which students feel personally accepted, respected, included, and supported by others in the school social environment" (p. 80).

Simonis (2009) examined the relationship between music educators' self-perceived ethical awareness and their high school music ensemble students' self-perceived sense of belonging and academic achievement. Forty music educators from 32 school districts, and 2,550 students, who participate in the respective music ensembles, were administered a survey in which several of the important questions that were answered included whether music educators' level of ethical awareness (care, justice, and critique) was a predictor in students' sense of belonging and academic achievement and whether there was a relationship between music educators' self-perceived ethical awareness and their students' self-perceived sense of belonging and academic achievement. In addition, the ways students perceive music educators' ethic of

care and personal and professional characteristics to be important factors in their sense of belonging and academic achievement were explored. Simonis found credible evidence to show that students' perceptions of music educators' ethic of care, GPA, music educator's ethical awareness, ethical sensitivity, and years of student participation in a music ensemble all contribute to a student's sense of belonging. With such a large population to study, the researcher did the best she could by choosing to use a questionnaire to obtain data. However, direct interviews with participants will elicit data that has more depth and could be a more accurate reflection of how the students, in particular, feel about their sense of belonging. Quantifying a person's sense of belonging through the use of survey research seems counter-productive to understanding a person's true emotional impact towards a subject. With this quantification challenge, my dissertation research focuses on the teachers instead of the learners. As I examine the attitudes of directors toward belongingness and the strategies they use to teach it, the survey results will inform and guide the best ways to quantify a person's sense of belonging.

Evans and Liu (2018) investigated the satisfaction and frustration of psychological needs in the context of a high school orchestra program and how they affect music-related psychosocial outcomes. The researchers examined three outcomes: practice time, intentions to continue participating in the orchestra program, and self-esteem. Seven hundred and four high school students completed a survey provided by the researchers. The researchers found that the psychological needs satisfaction predicted all three outcomes significantly, yet the psychological needs frustration showed mixed results. Self-esteem predicted negatively, as expected, and the practice time prediction was small – opposite of what the researchers hypothesized, with the intentions to continue prediction being nonsignificant. Overall, the researchers concluded that the psychological needs satisfaction and the frustration appear to play a considerable role in

important music education outcomes. Evans and Liu provide a reliable foundation to support the psychological need for belonging and success in the beginning band room.

Matthews and Kitsantas (2007) examined whether the collective efficacy, group cohesion, and perceived motivational climate in a music ensemble predict instrumentalists' perceived conductor support. More specifically, the researchers hypothesized that instrumentalists' perceptions of collective efficacy, group cohesion and a task-involving motivational climate cultivated by the conductor would predict conductor support. To acquire data, researchers surveyed 91 high school instrumentalists during rehearsals. Data from the rehearsal surveys confirmed the hypothesis. The results showed that instrumentalists who have a strong sense of collective efficacy are more likely to perceive their conductors as supportive. The researchers also found parallel research in sports literature that correlates an athlete's support for their coach when high levels of team cohesion existed (p. 13).

Connecting the belongingness ideas presented thus far is Ratliff's (2021) qualitative case study which demonstrates the importance of student access to vibrant music programs as essential to their psychological development. Ratliff set out to explore how music ensemble enrollment can influence a student's sense of belonging in school. The case study was restricted to a single entity within a suburban high school band and included twenty-six students in grades nine through twelve. Rather than utilizing a survey or interview instrument, Ratliff analyzed data from the teacher's collection of student journal writings called the *daily warm-up journal* which students composed over the course of various dates. The data was analyzed through in vivo coding to discover emerging themes.

The study revealed "a cycle of musical-social group cohesion through which a sense of belonging was built through both social and musical means" (p. 2). The social mechanisms and

musical mechanisms which the data suggest are critical to influencing a student's sense of belonging through participation in school music ensembles is significant as it provides justification for hypotheses that suggest group music making builds social bonds between ensemble members (2021). The study is significant as the data comes directly from students - they indicate how social and musical mechanisms influence their sense of belonging. Ratliff states, "Music programs may be used to increase student sense of belonging" (p. 9) which emphasizes the important work schools can do to influence a student's sense of belonging and supports this dissertation's research which seeks to understand how band directors perceive belongingness and the strategies they use to foster belongingness in their first- and/or second-year beginning band students. As band directors develop an understanding of what belongingness is and how it can be developed in students, the more intentional they can be in developing lessons plans and units which include instructional approaches to facilitate the development of belongingness in their band students.

Social and Emotional Learning

Social and emotional learning (SEL) is the process through which children and adults understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions (Collaborative for Academic, Social, and Emotional Learning, 2020).

As teachers plan instruction with a focus on student-centered learning along with the continued development of self-efficacy in students, student engagement in music classes will increase (Martin, 2012). Gilbert (2015) highlights how a student-centered approach and informed use of technology can aid in engagement. She notes, "To increase interest in band, look for opportunities for students to increase their intrinsic motivations for participating" (Gilbert, 2015,

para. 3). Pitts, Davidson, & McPherson (2000b) affirm Gilbert's work noting that the most important factor in children's musical instrument learning is their own enjoyment and satisfaction. Today's students are hyper-connected through technology and the internet, therefore, constructing student-centered instruction should most certainly include these aspects (Pike, 2014). Additionally, Gilbert emphasizes that as educators shift the focus to demonstrate more of the process of what students are learning in class (including skills such as critical thinking and creativity) rather than the product (the formal concert performance), students are likely to be more engaged in band participation and able to acquire the independence necessary to maintain musicianship throughout their lives (Gilbert, 2015). The more we transition to a student-centered approach which can show relevance to the lives of students, the more engaged in our classes they will be, resulting in a better understanding for the importance of practicing.

Jacobi (2012) explains that a unique opportunity exists in elementary general music classrooms to build socioemotional skills in children. She emphasizes the importance of Opportunistic Teaching through which socioemotional skills can be taught. Simply put, a teacher must structure lessons in a way that encourages the practice of these skills. Through opportunistic teaching, teachers should, (a) model the social skills that should be instilled in students, (b) find a child who is demonstrating a positive socioemotional skill and bring it to the attention of the class, (c) be ready and willing to stop and adjust the lesson, (d) explain to the students why a particular skill is important, and (e) provide positive reinforcement (p. 68). Jacobi provides definitive sources that support this method of opportunistic teaching. By developing an atmosphere where students feel like they belong and desire to be, teachers create positive psychological environments for students, therefore positively affecting the self-efficacy of students (Edgar, 2017).

Acknowledging that Jacobi's (2012) work does not focus on beginning band students, it serves to reinforce the importance of continuing the social emotional development of students in all school settings from elementary general music classrooms to the beginning band ensemble (CASEL, 2020). The transitions from grade level to grade level in school, along with the eventual transition to adulthood, involve a variety of physical, emotional, psychological, hormonal, and cognitive changes (Millican, 2020), and providing consistency during these transitions provides stability for students. The strategies used to develop belongingness in first- and second-year beginning students which this dissertation's research attempts to uncover, could have the potential to transfer to secondary instrumental ensemble settings which could allow continuity in the development of belongingness in students.

Kinney (2010) conducted a study which examined the non-music predictors of students' decisions to enroll and persist in middle school band programs. The specific predictors studied were academic achievement, socioeconomic status, family structure, mobility, ethnicity and gender. The researcher found that academic achievement and family structure were the only significant predictors of enrollment decisions. More specifically, higher achieving students and those from two-parent homes were more likely to enroll in band; this demographic was also more likely to persist in band, as were students from higher socioeconomic status and females. Academic achievement played a significant role in predicting initial enrollment and retention. This study is important because it establishes a connection between academic achievement and success in music. The aforementioned articles and studies are just the tip of the iceberg in regards to research in music education on the topics of belongingness, self-efficacy, social identity construction and development, socioemotional learning, group cohesion, collective efficacy, and community building.

The literature reviewed revealed the importance of the development of belongingness and self-efficacy to the development of a human being. However, connection to beginning band students at a pivotal stage in their development appears to be absent. The research gap is apparent and with the support of existing research with students at the secondary level, I am confident my research which is designed to explore how band directors perceive belongingness, along with the strategies they use to develop belongingness in their classroom will add valuable data to the field and reduce the existing research gap. Additionally, this research will help raise awareness surrounding the importance of beginning band, with the goal of encouraging teachers to explore opportunities at the beginning band level to develop in students a sense of belonging through participation in band, which will allow students to develop a higher level of self-efficacy with a clearer path for an enhanced social identity.

Chapter 3 - Methods and Procedures

Introduction

The purpose of this study was to explore strategies used by Kansas band directors to cultivate a sense of belongingness, through social and emotional learning, in their students during first- and second-year beginning band instruction. Given that little time is spent in music education curriculum or professional development addressing belongingness and social and emotional learning, the primary focus of this study was to identify current practices that align with these frameworks in the beginning band classroom. As a means to enhance and encourage learning, this study highlighted best practices as they relate to developing and fostering (maintaining) belongingness in first- and second-year beginning band students.

Research Questions

1. How do band directors perceive belongingness in the beginning band classroom?
2. Regardless of awareness, what strategies do band directors use to develop belongingness?
3. Is there a correlation between a band director's years of teaching experience and their utilization of instructional strategies that foster a sense of belonging?
4. Does a band director's length of teaching experience impact their familiarity with social and emotional learning?
5. Does a band director's engagement in professional development focused on integrating social and emotional learning with music instruction influence their dedication to enhancing their students' social and emotional competency?

Method

A Qualtrics survey was used to gather information from Kansas band directors who teach at an accredited public or private Kansas school and who identify themselves as teaching first-

and second-year band students. The survey instrument for this study was developed by utilizing modified questions from two widely used survey instruments. First, the *Staff, Family, and Community Partner Survey on SEL Implementation* (Collaborative for Academic, Social, and Emotional Learning, 2019), was designed to support school-based SEL teams in collecting data on staff, family, and community partner perceptions of SEL implementation. The strength of the CASEL survey lies with questions which result in data which can be helpful in progress monitoring, planning, setting goals, and continuously improving SEL implementation. Second, Education Week Research Center's (EWRC) *Social and Emotional Learning: Perspectives from America's Schools* (2015) was utilized because it assessed multiple aspects of social-emotional learning, including educators' perspectives, professional experience and training, and school conditions. The EWRC study was conducted to gain a better understanding of how teachers and school-based administrators view social-emotional learning (Education Week Research Center, 2015).

Questions from both surveys were examined, modified and adapted for music educators, specifically band directors of first- and second-year band students. Adaptations of questions from the CASEL and EWRC surveys were guided by Borner's (2019) research on the implementation of SEL in Title I schools. Questions were both broad and specific, and designed to target teachers' knowledge regarding SEL, perceived benefits, use, and general attitudes toward its use and implementation. Specifically, questions included respondent demographics, building and district demographics, respondent familiarity with social emotional learning, respondent perceptions on how they cultivate belongingness in the classroom and respondent's self-identification of teaching practices related to first- and second-year beginning band (Appendix C).

Participants

Characteristics

Participants invited for this study comprised band directors who teach first- and/or second-year band students at an accredited public or private school in the state of Kansas. Absent of a uniform way to reach all Kansas band directors, invitations to complete the survey were disseminated via e-mail through the Kansas Bandmasters Association listserv. Additionally, survey invitations were sent to the middle school band chairs in the seven districts of Kansas Music Educators Association with a request to forward the survey invitation to their respective constituents. Finally, survey invitations were sent to the fine arts coordinators and curriculum coaches in the seven largest school districts in Kansas: Blue Valley, Kansas City, Lawrence, Olathe, Shawnee Mission, Topeka and Wichita.

Respondents

Respondents ($N = 115$) were invited by e-mail to complete the online Qualtrics survey. The survey was sent to 300 accredited public and private school districts in the state of Kansas and remained open for eight days during which band directors responded and completed the survey representing a response rate of 38 percent. Reminders were sent on day four and day eight (Appendix D). The survey was anonymous and respondents were not promised anything for completing the survey. To provide transparency, the survey results will be published publicly at the conclusion of the research project.

Research Design

The Survey

An anonymous Qualtrics survey instrument was used to gather information from Kansas band directors who teach at an accredited public or private Kansas school and who identify

themselves as teaching first- and second-year band students. The survey instrument for this study was developed by utilizing modified questions from two widely used survey instruments. First, the *Staff, Family, and Community Partner Survey on SEL Implementation* (Collaborative for Academic, Social, and Emotional Learning, 2019), was designed to support school-based SEL teams in collecting data on staff, family, and community partner perceptions of SEL implementation. The strength of the CASEL survey lies with questions which result in data that can be helpful in progress monitoring, planning, setting goals, and continuously improving SEL implementation. CASEL developed this rigorous tool in collaboration with American Institutes for Research (AIR). CASEL indicates that:

Multiple rounds of quantitative and qualitative feedback were obtained from internal (CASEL) and external (educators and education consulting groups) content experts for construction of the updated survey. In the summer and fall of 2020, we conducted interviews with 20 school-based staff members across the country to evaluate real-world understanding and implications, as well as gather feedback for areas of improvement. These suggestions were then incorporated into a pilot of the survey in a large school district in the U.S. Southeast (approximately 1,500 school staff members completed the survey). We again quantitatively investigated the responses using rigorous statistical techniques.

Second, Education Week Research Center's (EWRC) *Social and Emotional Learning: Perspectives from America's Schools* (2015) was utilized because it assessed multiple aspects of social-emotional learning, including educators' perspectives, professional experience and training, and school conditions; it was conducted to gain a better understanding of how teachers and school-based administrators view social-emotional learning (Education Week Research

Center, 2015). The rigor of this tool exists in its multi-year, national sampling of teachers and school administrators. The most recent data set from 2015 resulted in $N = 562$ responses.

Development of the Instrument

Questions from both surveys were examined, modified and adapted for music educators, specifically band directors of first- and second-year band students. Adaptations of questions from the CASEL and EWRC surveys were guided by Borner's (2019) research on the implementation of SEL in Title I schools. Questions were both broad and specific, and designed to target teachers' knowledge regarding SEL, perceived benefits, use, and general attitudes toward its use and implementation. Specifically, questions included respondent demographics, school geography, school and class characteristics, respondent experience with social and emotional learning, and respondent perceptions on how they cultivate belongingness in the classroom. By maintaining the original intent of the CASEL and EWRC surveys, transferable rigor can be assumed in the development of the new tool. A pilot study of the survey was conducted with five band directors who, at the time of the pilot, taught first- and second-year beginning band students. The purpose of the pilot study was to determine conceptual understandings of: (a) belongingness definitions; (b) classroom examples of belongingness; and (c) examples of instructional approaches related to specific social and emotional learning strategies. Feedback from the pilot study indicated a need for clarity of definitions related to belongingness as well as the need for specific music classroom examples of instructional approaches related to social and emotional learning.

Section 1 of the survey sought to obtain each respondent's school-related demographic information. As the survey is intended only for band directors who teach first- and second-year beginning band students, the first question served as a qualifier – "*Do you teach first- and/or*

second year beginning band students? ”. For respondents who answered, yes, they were directed to complete the remainder of the survey, and for those who answered no, they were thanked for time and the survey was completed. The remainder of Section 1 gathered each respondent’s total years teaching first- and/or second year beginning band students, school size and type, total school enrollment, and school location as identified by the state music educators association district classification. These data gathered from the demographic questions allowed the data to be generalized by location, school size, and teacher experience.

Section 2 elicited each respondent’s familiarity with and attitudes toward social and emotional learning. Questions addressed general familiarity with social and emotional learning, the importance for students to learn the specific components of social and emotional learning including self-management, responsible decision making, relationship skills, self-awareness, and ability to empathize with others. Additional questions sought to elicit responses from each respondent regarding their school’s use of an established set of social emotional learning standards; opportunities provided to each respondent’s school to learn more about social emotional learning; professional learning opportunities to learn how to integrate social emotional learning with musical instruction; the degree to which each respondent’s school culture supports social emotional learning; the degree to which each respondent believe that social emotional learning is related to students’ academic success; and the degree to which each respondent is committed to promoting social emotional competence in their students. Questions in this section included three Likert scales: (a) *Not familiar at all to Very familiar*, (b) *Not at all important to Very important*; (c) *Strongly disagree to Strongly agree*.

Section 3 asked respondents to select statements which they identified as belongingness in their classroom. These statements allowed a baseline to be established for each respondent’s

understanding and familiarity with belongingness both in their classroom and their teaching pedagogy. The following statements were included in this section:

- Students feel safe and free from judgement during rehearsal and performance.
- Collaboration is evident when students work in small groups.
- Students strive for musical success at the expense of others.
- While improving musicianship students are not afraid of making mistakes.
- Students focus on self-improvement without a need to interact with their musical peers.
- Students are hesitant to take musical risks for fear of failure.
- Students recognize their musician peers as caring and supportive.

Finally, Section 4 specifically focused on each respondent's teaching practice in their classroom. Questions in this section prompted respondents to respond using a Likert scale: *Not at all, A Little Bit, I have not considered this yet, Most of the time, and As much as possible*. The questions in this section were designed to uncover each respondent's instructional approaches in their classroom related to specific social and emotional learning strategies. Questions inquired about using student input to shape instruction, the implementation of cooperative learning structures, project-based learning, student self-assessment and self-reflection, student choice, use of culturally responsive instruction, discussion prompts, and peer tutoring.

Data Analysis Procedures

The survey instrument sought to discover the experiences, knowledge, opinions, and attitudes of Kansas band directors who teach first- and second-year beginning band students. The data provided information regarding strategies used by beginning band directors to cultivate a sense of belongingness, through social and emotional learning, in their students during first- and second-year beginning band instruction. Additionally, the survey sought to reveal the extent to which band directors of first or second-year beginning band students recognize and understand

the principles within belongingness and social emotional learning and if there is intent from these directors to address these aspects of learning directly. To ensure trustworthiness, the survey results were analyzed using the statistical software SPSS to compute basic descriptive statistics such as frequencies, percentages, and means. When appropriate, a statistical analysis was applied to select variables to allow for significant linear relationships to emerge from the data.

Section 1 of the survey examined basic demographic characteristics of band directors who teach first or second-year beginning band students and the location of their school buildings. Using the descriptive statistics of count, rank, percentage and mean, the variables of years teaching first or second year beginning band students, school type, school building enrollment, and building location as defined by the state music educators association district classification were evaluated to establish a baseline geography. Responses were used to generalize beginning band teaching experience of respondents, along with a simple breakdown of location, including school building district size. Geography of the respondents will be important in determining any correlation between school building location, size, and the extent to which band directors of first- and second-year beginning band students cultivate a sense of belongingness in their students.

Section 2 first examined the respondents' familiarity with social and emotional learning. Descriptive statistics of count, rank and percentages were used to generalize responses and a statistical analysis using Pearson's correlation coefficient was applied to assess the linear relationship between familiarity with social and emotional learning and the length of teaching experience with first- and/or second-year beginning band students. To generalize respondents' perspectives regarding the importance of students learning the basic constructs of SEL including: self-management, responsible decision making, relationship skills, self-awareness, and the ability to empathize with others, descriptive statistics of count, rank, percentages and means were used

to analyze the data. Finally, respondents were asked to use a Likert scale to rate the extent to which they agree with statements related to: (a) school-wide use of SEL standards, (b) frequency of opportunities to learn about SEL, (c) participation in professional learning which integrates SEL with musical instruction, (d) how a school's culture supports SEL or not, (e) social and emotional competence is related to students' academic success, (f) respondents' commitment level to promoting social and emotional competence in their students. Total responses to this question used the descriptive statistics of count, rank and percentages to provide an overall picture of the respondents' experience with and commitment level to social and emotional learning which is integrated into first- and second-year beginning band instruction. To determine any correlation between respondents who have participated in professional learning on how to integrate social and emotional learning with musical instruction and their level of commitment to promoting social and emotional competence in their students, a statistical analysis using Pearson's correlation coefficient was applied to assess the linear relationship between the variables.

Section 3 examined respondent perceptions on how they identify and perceive belongingness in their classroom. Respondents were asked to select statements from a list which they identified as belongingness in their classroom. The statements each respondent considered were:

- Students feel safe and free from judgement during rehearsal and performance.
- Collaboration is evident when students work in small groups.
- Students strive for musical success at the expense of others.
- While improving musicianship students are not afraid of making mistakes.
- Students focus on self-improvement without a need to interact with their musical peers.
- Students are hesitant to take musical risks for fear of failure.

- Students recognize their musician peers as caring and supportive.

This data was analyzed with the descriptive statistics of count, rank and percentages to show respondents' definition of belongingness in their classroom.

Section 4 focused on respondents' self-identification of teaching practices related to first- and second-year beginning band instruction. Using a Likert scale, respondents were asked to rate the extent to which belongingness is reflected in their teaching pedagogy. The Likert scale used the following descriptors: 1 (*Not at all*), 2 (*A little bit*), 3 (*I have not considered this yet*), 4 (*Most of the time*), 5 (*As much as possible*). This data was analyzed with the descriptive statistics of count, rank and percentages to show respondents' attitudes and opinions about their instructional practices with first- and second-year beginning band students. Additionally, a statistical analysis using Pearson's correlation coefficient was applied to assess the linear relationship between the use of instructional strategies which foster belongingness and the length of teaching experience with first- and/or second-year beginning band students. The data in this section provided an overall picture of how band directors of first- and second-year beginning band students integrate the teaching of belongingness, through SEL, into their instructional practice.

The data collected in the survey allowed me to uncover and understand (a) the lack of correlation between length of teaching experience and familiarity with social and emotional learning, (b) the way in which respondents perceive and recognize belongingness in their teaching practice, (c) the impact of professional learning experiences which integrate SEL and music instruction, (d) the correlation between professional learning experiences in SEL music instruction and the actual teaching of belongingness with first- and second-year beginning band students. Altogether, the data has helped me understand how band directors of first- and second-year beginning band students cultivate belongingness in their students.

Chapter 4 - Survey Results

Introduction

The survey sought to reveal the extent to which band directors of first or second-year beginning band students recognize and understand the principles within belongingness, through social and emotional learning and if there is intent from these directors to directly address a student's sense of belongingness through aspects of social and emotional learning. Band directors may be teaching components of student self-efficacy and belongingness through regular pedagogy without awareness of such practice. As a means to enhance and encourage awareness of incorporating efficacy and belongingness in their instruction through social and emotional learning, the data highlights effective practices discovered through the study as it relates to developing and fostering belongingness in first- and second-year beginning band students.

Guiding questions for this study were:

1. How do band directors perceive belongingness in the beginning band classroom?
2. Regardless of awareness, what strategies do band directors use to develop belongingness?
3. Is there a correlation between a band director's years of teaching experience and their utilization of instructional strategies that foster a sense of belonging?
4. Does a band director's length of teaching experience impact their familiarity with social and emotional learning?
5. Does a band director's engagement in professional development focused on integrating social and emotional learning with music instruction influence their dedication to enhancing their students' social and emotional competency?

Participants invited for this study were limited in scope to band directors who teach first- and/or second-year band students at an accredited public or private school in the state of Kansas.

Absent of a uniform way to reach all Kansas band directors, invitations to complete the survey were disseminated via e-mail through the Kansas Bandmasters Association listserv. Additionally, survey invitations were sent to the middle school band chairs for the seven districts of the Kansas Music Educators Association with a request to forward the survey invitation to their respective constituents. Finally, survey invitations were sent to the fine arts coordinators and curriculum coaches in the seven largest school districts in Kansas: Blue Valley, Kansas City, Lawrence, Olathe, Shawnee Mission, Topeka and Wichita.

Findings from First- and Second-Year Beginning Band Directors

Section 1A: Teacher Demographics

Do You Teach First- and/or Second-Year Beginning Band Students?

How Long Have You Taught First- and/or Second-Year Beginning Band Students?

Section 1 gathered each respondent's total years teaching first- and/or second year beginning band students, school size and type, total school enrollment and school location as identified by the Kansas Music Educators Association district classifications. The anonymous survey garnered responses ($N = 115$)¹ representing Kansas band directors with a broad range of teaching experience. As presented in Table 4.1, individuals with sixteen to twenty years of teaching experience ($n = 9$)² had the least number of responses and individuals with more than twenty-five years of teaching experience ($n = 23$) had the greatest number of responses. The mean years of teaching experience for all respondents was eleven to fifteen years with a standard deviation of 2.144.

¹ N represents the total number of respondents.

² n represents the total number of responses.

Table 4.1 *Beginning Band Teaching Experience*

<i>Years of Experience</i>	<i>Respondents</i>	<i>Percentage of Responses</i>
<i>Less than 3 years</i>	16	15%
<i>3 to 5 years</i>	14	13%
<i>6 to 10 years</i>	19	18%
<i>11 to 15 years</i>	13	12%
<i>16 to 20 years</i>	9	8%
<i>21 to 25 years</i>	12	11%
<i>More than 25 years</i>	23	22%
<i>Total</i>	<i>n = 106</i>	

Section 1B: Building and District Demographics

In Which Kansas Music Educators Association (KMEA) District Is Your Building Located?

All seven geographical districts of the Kansas Music Educators Association (KMEA) were represented with responses in the survey. The South Central District had the greatest number of responses ($n = 38$) and the Southwest District had the least number of responses ($n = 4$). As displayed in Table 4.2, the remaining KMEA districts ranged from twenty-two responses to seven responses. For reference, the KMEA districts with the largest population centers are South Central, Northeast, and East Central. Receiving responses from all seven geographical districts of KMEA is notable as they represent districts with diverse demographics.

Table 4.2 Kansas Music Educators Association District Membership

<i>Kansas Music Educators Association District</i>	<i>Respondents</i>	<i>Percentage of Responses</i>
<i>South Central</i>	38	36%
<i>Northeast</i>	22	21%
<i>North Central</i>	14	13%
<i>Northwest</i>	10	10%
<i>Southeast</i>	10	10%
<i>East Central</i>	7	7%
<i>Southwest</i>	4	4%
<i>Total</i>	<i>n = 105</i>	

Which of the Following Best Describes Your School?**Approximately How Many Students Are Enrolled In Your Building?****What Size High School Does Your Band Program Feed Into?**

Of all respondents, ninety-seven (92%) teach in a public school and eight (7%) teach in a private school. Forty-four respondents (42%) indicated they teach in a school with 250 students or fewer, thirty-nine respondents (37%) teach in a school with 251-500 students and twenty-two respondents (21%) teach in a school with 501 or more students. Respondents identified the high schools into which their beginning band programs feed with a majority of respondents (20%) indicating their programs that feed into 6A high schools and 13% of respondents indicating their band programs that feed into 1A high schools (Table 4.3). The data shows representation across all six Kansas State High School Activities Association enrollment categories. In summary, the respondents have a wide range of teaching experience from less than three years to more than twenty-five years with the majority of respondents having more than twenty-five years of teaching experience. Respondents represent all seven geographical districts of the Kansas Music Educators Association with the greatest responses coming from the South Central District and

the least number of responses coming from the Southwest District. An overwhelming majority (92%) teach in a public school with 250 or fewer students.

Table 4.3 Feeder High School Size Classification

<i>Kansas State High School Activities Association High School Classification</i>	<i>Respondents</i>	<i>Percentage of Responses</i>
<i>1A (Enrollment Range: 109-10 students)</i>	14	13%
<i>2A (Enrollment Range: 173-110 students)</i>	19	18%
<i>3A (Enrollment Range: 313-174 students)</i>	16	15%
<i>4A (Enrollment Range: 711-323 students)</i>	19	18%
<i>5A (Enrollment Range: 1306-735 students)</i>	15	14%
<i>6A (Range: 2430-1340 students)</i>	21	20%
<i>Total</i>	<i>n = 104</i>	

Section 2: Familiarity with Social and Emotional Learning

Section 2 can be summarized as eliciting each respondent's familiarity with and attitudes toward social and emotional learning; following this summary, the narrative and data will support the summarized findings. The responses of participants revealed that a majority (79%) of Kansas band directors who teach first- and/or second-year beginning band students possess some familiarity with social and emotional learning (Figure 4.1) and teach in a school that makes use of an established set of social and emotional learning standards (Figure 4.4). Additionally, a majority (61%) of directors indicated that the culture at their school supports social and emotional learning (Figure 4.7). Survey respondents also indicated that their school provides professional learning opportunities, at least once a year, for educators to learn more about social and emotional learning (Figure 4.5), yet content area professional learning opportunities for band directors is not generally available (Figure 4.6). Specifically, a majority of band directors (56%) who teach first- and/or second-year beginning band students do not receive training on how to integrate social and emotional learning with musical instruction. Directors believe that social and

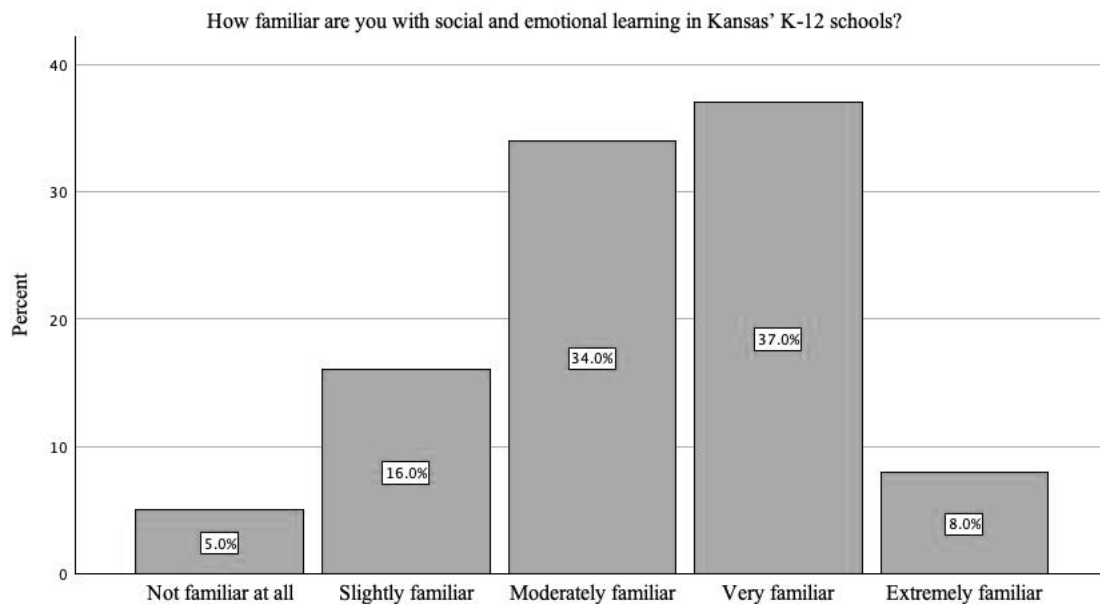
emotional competence is related to student academic success (Figure 4.8) and are committed to promoting social and emotional competence in their students (Figure 4.9), however, to do this effectively, the data suggests content-specific professional development on integrating social and emotional learning with musical instruction.

Questions in Section 2 addressed general familiarity with social and emotional learning (Table 4.4), the importance for students to learn the specific components of social and emotional learning including self-management, responsible decision making, relationship skills, self-awareness, and ability to empathize with others. Additional questions sought to elicit responses from each respondent regarding their school's use of an established set of social and emotional learning standards; opportunities provided to each respondent's school to learn more about social and emotional learning; professional learning opportunities to learn how to integrate social and emotional learning with musical instruction; the degree to which each respondent's school culture supports social and emotional learning; the degree to which each respondent believe that social and emotional learning is related to students' academic success; and the degree to which each respondent is committed to promoting social and emotional competence in their students. Questions in this section included three Likert scales: (a) *Not familiar at all* to *Very familiar*, (b) *Not at all important* to *Very important*; (c) *Strongly disagree* to *Strongly agree*.

The first question in this section asked respondents to indicate their level of familiarity with social and emotional learning in Kansas' K-12 schools using a Likert scale from *Not familiar at all* to *Extremely familiar*. The majority of respondents, 37% ($n = 37$), indicated they were very familiar with social and emotional learning concepts, while only 5% ($n = 5$) of respondents indicated they were not familiar at all with social and emotional learning. The average response was *Moderately familiar* ($n = 34$, $SD = .993$) and the most frequent response

was *Very familiar* ($n = 37$). Overall, 95% ($n = 95$) of respondents indicated some level of familiarity with social and emotional learning from *Slightly familiar* to *Extremely familiar* (Figure 4.1).

Figure 4.1 *Familiarity with Social and Emotional Learning*



When examining respondents' years of teaching experience coupled with their familiarity with social and emotional learning, Table 4.4 shows 79% of respondents ($n = 100$) indicated a level of familiarity with social and emotional learning at the *moderately familiar* level or higher. Teachers with six to ten years of experience and those with more than twenty-five years of experience account for 28% of the teachers who indicated a level of familiarity with social and emotional learning at the *moderately familiar* level or higher. Teachers with three to five years of experience and those with twenty-one to twenty-five years of experience account for 24% of the teachers who indicated a level of familiarity with social and emotional learning at the *moderately*

familiar level or higher. Teachers with sixteen to twenty years of teaching experience represent the lowest count at just 6% of respondents.

The data indicated that across all levels of teaching experience, Kansas band directors of first- and/or second-year beginning band students who responded to the survey indicated a strong familiarity with social and emotional learning. While a vast majority of respondents are familiar with the concept of social and emotional learning (Figure 4.1), the survey data indicates they may not have the music-specific training needed to incorporate social and emotional into their instruction. This breadth of knowledge indicates an opportunity to develop and strengthen belongingness in first- and second-year beginning through social and emotional learning. To capitalize on band directors' familiarity with social and emotional learning, professional learning covering the integration of social and emotional learning and music instruction will be critical.

Table 4.4 Years of Experience and SEL – Moderately Familiar or Greater

<i>Years of Experience</i>	<i>Moderately Familiar or Greater</i>	<i>Percentage</i>
<i>Less than 3 years</i>	10	10%
<i>3 to 5 years</i>	12	12%
<i>6 to 10 years</i>	14	14%
<i>11 to 15 years</i>	11	11%
<i>16 to 20 years</i>	6	6%
<i>21 to 25 years</i>	12	12%
<i>More than 25 years</i>	14	14%
<i>Total</i>	79 (<i>n</i> = 100)	79%

As shown in Table 4.5, 21% of respondents (*n* = 100) indicated a level of familiarity with social and emotional learning at the *slightly familiar* level or less. Teachers with more than twenty-five years of experience represent the largest group respondents indicating a low level of

familiarity with social and emotional learning at 7%. The next largest group of respondents indicating a low level of familiarity with social and emotional learning was those with less than three years of experience – 5% of respondents identified at this level. All of the teachers with twenty-one to twenty-five years of teaching experience (100%) indicated a familiarity with social and emotional learning at the *moderately familiar* level or higher and thus do not have representation at the *slightly familiar* or less level. Altogether, the small percentage of responding band directors who have little to no familiarity with social and emotional learning could be indicative of initiatives from the state as well as local school districts to incorporate social and emotional learning into curriculums (Kansas State Department of Education, 2023a).

Table 4.5 Years of Experience and SEL - Slightly Familiar or Less

<i>Years of Experience</i>	<i>Slightly Familiar or Less</i>	<i>Percentage</i>
<i>Less than 3 years</i>	5	5%
<i>3 to 5 years</i>	2	2%
<i>6 to 10 years</i>	4	4%
<i>11 to 15 years</i>	2	2%
<i>16 to 20 years</i>	1	1%
<i>21 to 25 years</i>	0	0%
<i>More than 25 years</i>	7	7%
<i>Total</i>	21 (<i>n</i> = 100)	21%

A statistical analysis using Pearson’s correlation coefficient was applied to assess the linear relationship between familiarity with social and emotional learning and the length of teaching experience with first- and/or second-year beginning band students. Although not statistically significant, the analysis, as illustrated in Table 4.6, revealed a negative correlation between the two variables $r(98) = -.018, p = .858$. The negligible correlation, with an r value approaching 0, indicates that familiarity with social and emotional learning does not have a

correlation to one's length of teaching experience. With a p value greater than 0.05 the data shows a lack statistical significance; this could represent a lack of relationship between the two variables or be the result of a small sample size. In practical terms, further inquiry will be necessary to determine if, in fact, a relationship between familiarity with social and emotional learning and a teacher's length of teaching experience exist. A clearly defined relationship, or lack thereof, would determine a targeted population for professional development.

Table 4.6 *Correlation Between Teaching Experience and SEL Familiarity*

		How familiar are you with social and emotional learning in Kansas' K-12 schools?	How long have you taught first- and/or second- year beginning band students?
How familiar are you with social and emotional learning in Kansas' K-12 schools?	Pearson	1	-.018
	Correlation		
	Sig. (2-tailed)		.858
	N	100	100
How long have you taught first- and/or second-year beginning band students?	Pearson	-.018	1
	Correlation		
	Sig. (2-tailed)	.858	
	N	100	106

When examining respondents' familiarity with social and emotional learning according to their school's geography, a majority of respondents in each district indicated a *Moderately familiar* or greater level of familiarity with social and emotional learning which corresponds with data presented in Figure 1. For reference, the Kansas Music Educators Association districts with the largest population centers are South Central, Northeast, and East Central.

Table 4.7 KMEA Geographic District and SEL Familiarity

<i>Kansas Music Educators Association District</i>	<i>Moderately Familiar or Greater</i>	<i>Slightly Familiar or Less</i>
<i>South Central</i>	31	4
<i>Northeast</i>	13	8
<i>North Central</i>	12	2
<i>Southeast</i>	8	2
<i>Northwest</i>	7	3
<i>East Central</i>	5	2
<i>Southwest</i>	3	0
<i>Total (n = 100)</i>	79	21

Respondents were asked to indicate the size of high school for which their beginning band program feeds into as a way to examine if school district size may impact the respondents' familiarity with social and emotional learning. A majority of respondents in each Kansas State High School Activities Association (KSHSAA) classification indicated a *Moderately familiar* or greater level of familiarity with social and emotional learning which corresponds with data presented in Figure 1. The greatest number of respondents indicating a *Slightly familiar* or less association with social and emotional learning were found in the 2A and 4A KSHSAA classifications with the 6A KSHSAA classification representing the greatest number of respondents indicating a *Moderately familiar* or greater association with social and emotional learning. While the data does not suggest an explanation why respondents from 2A and 4A classifications have lesser familiarity with social and emotional learning and those from the 6A classification have greater familiarity, further research into the rural versus urban location of these schools may be justified. According to data from Kansas State High School Activities Association (2023), schools classified as 2A and 4A come from more rural areas of the state while those with the 6A classification are more likely to be found in urban areas. Altogether, Kansas band directors of first- and/or second-year beginning band students indicated a high level

of familiarity with social and emotional learning, regardless of years of teaching experience, geographical location or high school feeder size.

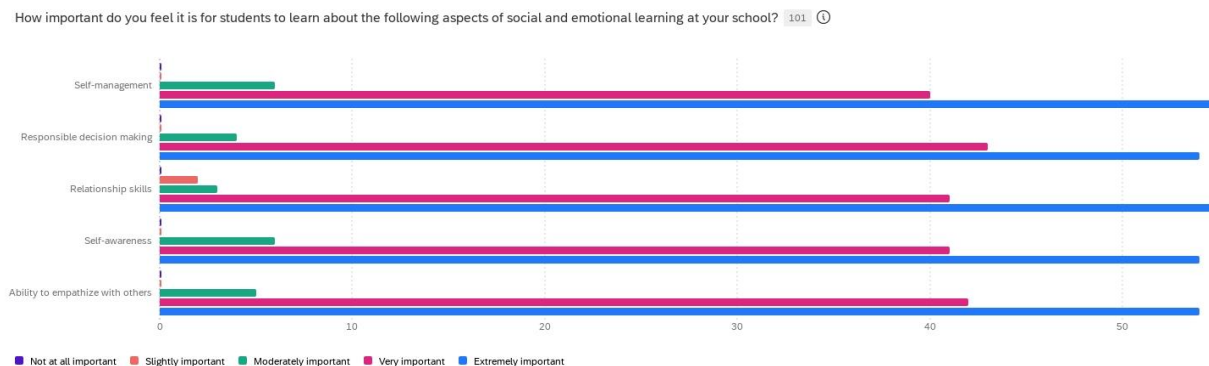
Table 4.8 High School Feeder Size and SEL Familiarity

<i>Kansas State High School Activities Association (KSHSAA) High School Classification</i>	<i>Moderately Familiar or Greater</i>	<i>Slightly Familiar or Less</i>
<i>1A (Enrollment Range: 109-10 students)</i>	12	2
<i>2A (Enrollment Range: 173-110 students)</i>	12	5
<i>3A (Enrollment Range: 313-174 students)</i>	14	2
<i>4A (Enrollment Range: 711-323 students)</i>	12	5
<i>5A (Enrollment Range: 1306-735 students)</i>	12	3
<i>6A (Range: 2430-1340 students)</i>	17	3
<i>Total (n = 99)</i>	79	20

How Important Do You Feel It Is For Students To Learn About the Following Aspects Of Social And Emotional Learning?

The next question examined the respondents' perspectives regarding the importance of students learning the basic constructs of social and emotional learning. Specifically, respondents were asked to rank their feelings regarding the importance for students to learn about the following aspects of social and emotional learning: (a) self-management, (b) responsible decision making, (c) relationship skills, (d) self-awareness and (e) the ability to empathize with others. Respondents were provided a Likert scale to rank their feelings from *not at all important* to *very important* (Figure 4.2).

Figure 4.2 Importance of Each SEL Component



Self-Management. All respondents ($n = 101$) indicated a *moderately important* or greater response to the importance of students learning about the self-management aspect of social and emotional learning. Six respondents (5%) selected *moderately important*, forty respondents (39%) selected *very important* and 55 respondents (54%) selected *extremely important*. There were zero responses at the *slightly important* and *not at all important* levels. The sample as a whole perceived self-management to be important for all students to learn ($M = 4.49$, $SD = .610$).

Responsible Decision-Making. All respondents ($n = 101$) indicated a *moderately important* or greater response to the importance of students learning about the responsible decision-making aspect of social and emotional learning. Four respondents (3%) selected *moderately important*, forty-three respondents (42%) selected *very important* and fifty-four respondents (53%) selected *extremely important*. There were zero responses at the *slightly important* and *not at all important* levels. The sample as a whole perceived responsible decision-making to be important for all students to learn ($M = 4.50$, $SD = .577$).

Relationship Skills. All respondents ($n = 101$) indicated a *slightly important* or greater response to the importance of students learning about the relationship skills aspect of social and emotional learning. Two respondents (1%) selected *slightly important*, three respondents (2%) selected *moderately important*, 41 respondents (40%) selected *very important* and fifty-five

respondents (54%) selected *extremely important*. There were zero responses at the *not at all important* level. The sample as a whole, perceived relationship skills to be important for all students to learn ($M = 4.48$, $SD = .657$).

Self-Awareness. All respondents ($n = 101$) indicated a *moderately important* or greater response to the importance of students learning about the self-awareness aspect of social and emotional learning. Six respondents (5%) selected *moderately important*, forty-one respondents (40%) selected *very important* and fifty-four respondents (53%) selected *extremely important*. There were zero responses at the *slightly important* and *not at all important* levels. The sample as a whole perceived self-awareness to be important for all students to learn ($M = 4.48$, $SD = .610$).

Ability To Empathize With Others. All respondents ($n = 101$) indicated a *moderately important* or greater response to the importance of students learning about the ability to empathize with others aspect of social and emotional learning. Five respondents (4%) selected *moderately important*, forty-two respondents (41%) selected *very important* and fifty-four respondents (53%) selected *extremely important*. There were zero responses at the *slightly important* and *not at all important* levels. The sample as a whole perceived the ability to empathize with others to be important for all students to learn ($M = 4.49$, $SD = .594$).

For each aspect of social and emotional learning, the majority of respondents consistently ranked each aspect of social and learning as *extremely important* followed by *very important* (see Figure 2). All five aspects of social and emotional learning had selections at the *moderately important* level, representing just 4% of all responses. Only one aspect of social and emotional learning, *relationship skills*, had responses at the *slightly important* level. Out of 101 responses only two respondents (1%) indicated *relationship skills* were *Slightly important*.

Please Rate The Extent To Which You Agree With Each Statement Below.

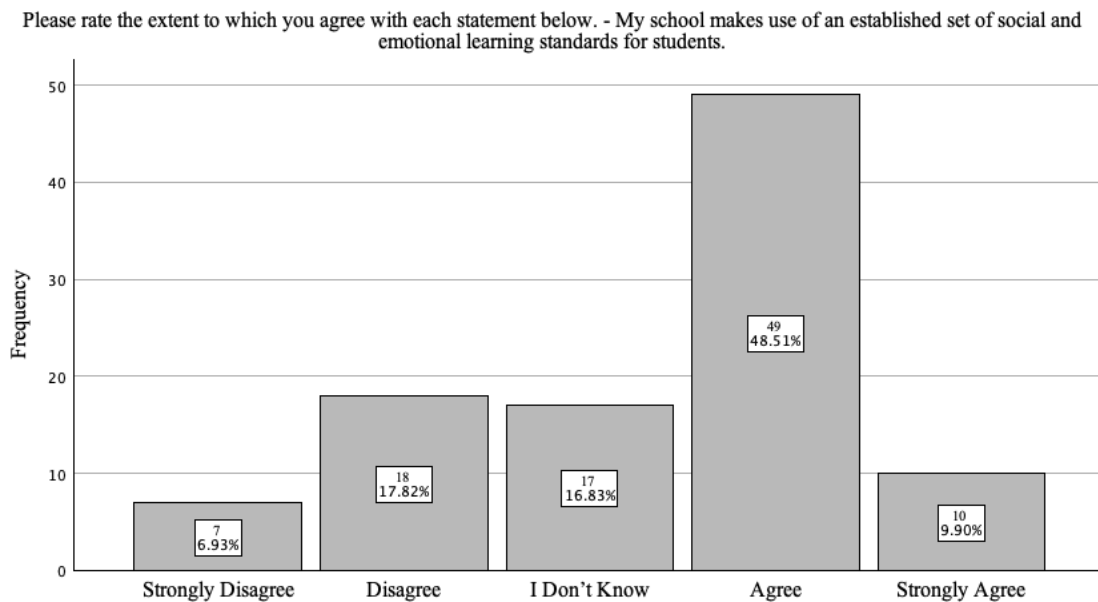
Respondents were asked to use a Likert scale to rate the extent to which they agree with statements related to: (a) school-wide use of SEL standards, (b) frequency of opportunities to learn about SEL, (c) participation in professional learning which integrates SEL with musical instruction, (d) how a school's culture supports SEL or not, (e) social and emotional competence is related to students' academic success, (f) respondents' commitment level to promoting social and emotional competence in their students. Table 4.9 shows an overview of respondents' experience and commitment level to social and emotional learning.

Table 4.9 Respondents' Experience with and Commitment Level to Social and Emotional Learning

<i>Please rate the extent to which you agree with each statement below.</i>	<i>Agree & Strongly Agree</i>	<i>I Don't Know</i>	<i>Disagree & Strongly Disagree</i>
I believe that social and emotional competence is related to students' academic success.	96	3	2
I am committed to promoting social and emotional competence in my students.	89	11	1
My school provides opportunities for me and others in our school community to learn more about social and emotional learning at least once a year.	82	14	23
The culture at my school supports social and emotional learning.	61	21	19
My school makes use of an established set of social and emotional learning standards for students.	59	17	25
I have participated in professional learning on how to integrate social and emotional learning with musical instruction.	44	7	50

To establish an understanding of how social and emotional learning competencies are used throughout their school, respondents ($n = 101$) were asked to indicate the degree to which their school makes use of an established set of social and emotional learning standards to which fifty-nine (58%) indicated they *agree* or *strongly agree* (Figure 4.4). The other side of the spectrum indicates a different story as forty-two respondents (7 % to 42%) indicated some level of disagreement or lack of knowledge regarding the use of social and emotional learning standards in their school. The large number of respondents at this level is worth noting because Kansas was the first state to adopt social and emotional character standards; the standards were adopted in 2012 and revised in 2019 (Kansas State Department of Education, 2023a). Additionally, the Kansas State Department of Education began an initiative in 2015 which calls for a more student-focused system that provides support and resources for individual success (Kansas State Department of Education, 2023). The initiative, *Kansans CAN*, promotes a vision where “Kansas leads the world in the success of each student” (2023) through which a variety of outcomes are measured, of which social and emotional growth is included. The large number of responses indicating some level of disagreement or lack of knowledge regarding the use of social and emotional learning standards in their school warrants further investigation.

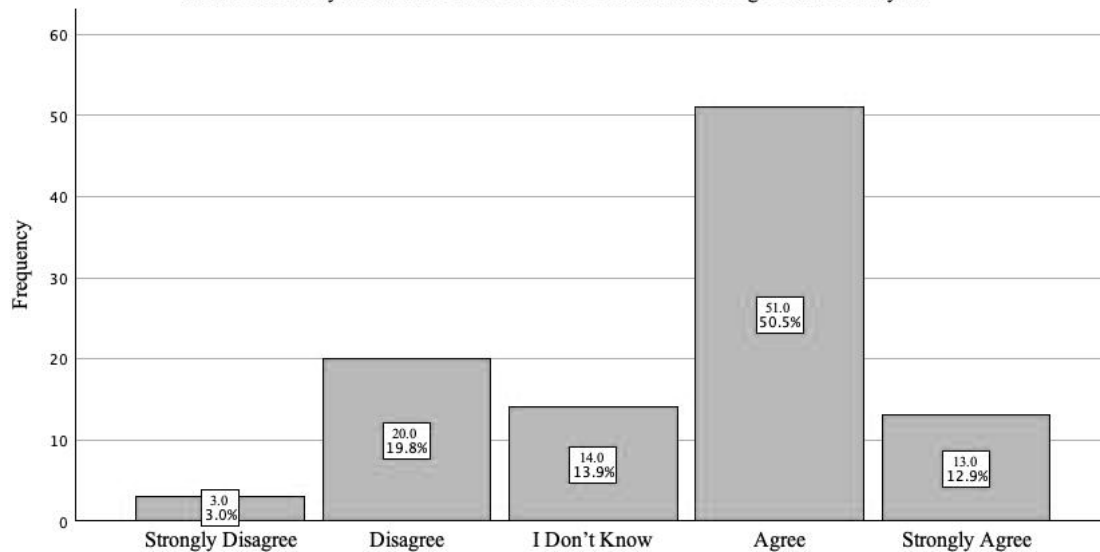
Figure 4.3 Established SEL Standards



To establish the quantity of professional learning opportunities available to educators for the teaching of social and emotional learning concepts, respondents ($n = 101$) were asked to indicate their level of agreement to receiving professional learning opportunities related to social and emotional learning at least once a year. Sixty-four respondents (63%) identified at the *agree* or *strongly agree* levels while forty-two (41%) indicated some level of disagreement or lack of knowledge regarding professional learning opportunities for the teaching of social and emotional learning in their school (Figure 4.5).

Figure 4.4 Professional Learning Opportunities for SEL

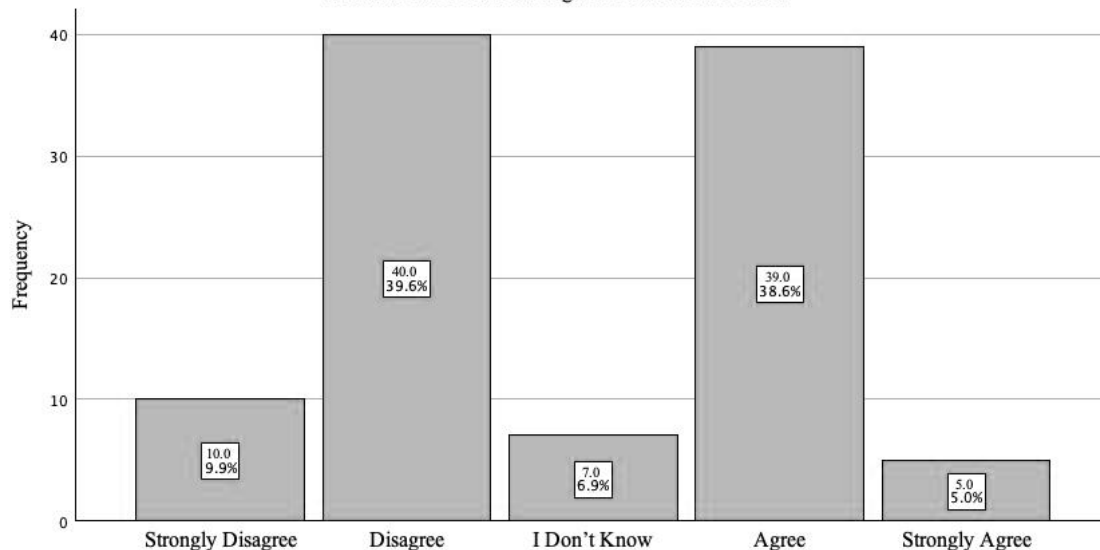
Please rate the extent to which you agree with each statement below. - My school provides opportunities for me and others in our school community to learn more about social and emotional learning at least once a year.



Respondents were then asked to specify the extent to which they participated in professional learning which provided instruction on how to integrate social and emotional learning and musical instruction. The results become lopsided with only forty-four respondents (43%) identifying at the *agree* or *strongly agree* levels regarding their participation in professional learning which provided instruction on how to integrate social and emotional learning and musical instruction while fifty-seven respondents (56%) indicated some level of disagreement or lack of knowledge regarding their participation in professional learning opportunities designed to integrate social and emotional learning with musical instruction (Figure 4.6).

Figure 4.5 Professional Learning to Integrate SEL with Music

Please rate the extent to which you agree with each statement below. - I have participated in professional learning on how to integrate social and emotional learning with musical instruction.



Respondents offer definitive responses of having received (38.6%) or not having received (39.6%) professional learning opportunities designed to support the integration of social and emotional learning and musical instruction. To determine any correlation between respondents who have participated in professional learning on how to integrate social and emotional learning with musical instruction and their level of commitment to promoting social and emotional competence in their students, a statistical analysis using Pearson's correlation coefficient was applied to assess the linear relationship between the variables. Although not statistically significant, the analysis, as illustrated in Table 4.10, revealed a loose correlation between the two variables $r(99) = .171, p = .087$. The correlation indicates a relationship between respondents' who have participated in professional learning on how to integrate social and emotional learning with musical instruction and their level of commitment to promoting social and emotional competence in their students. The lack of statistical significance could be a result of low sample size or represent a true lack of relationship between the two variables.

Table 4.10 Correlation between Professional Learning and SEL Commitment Level

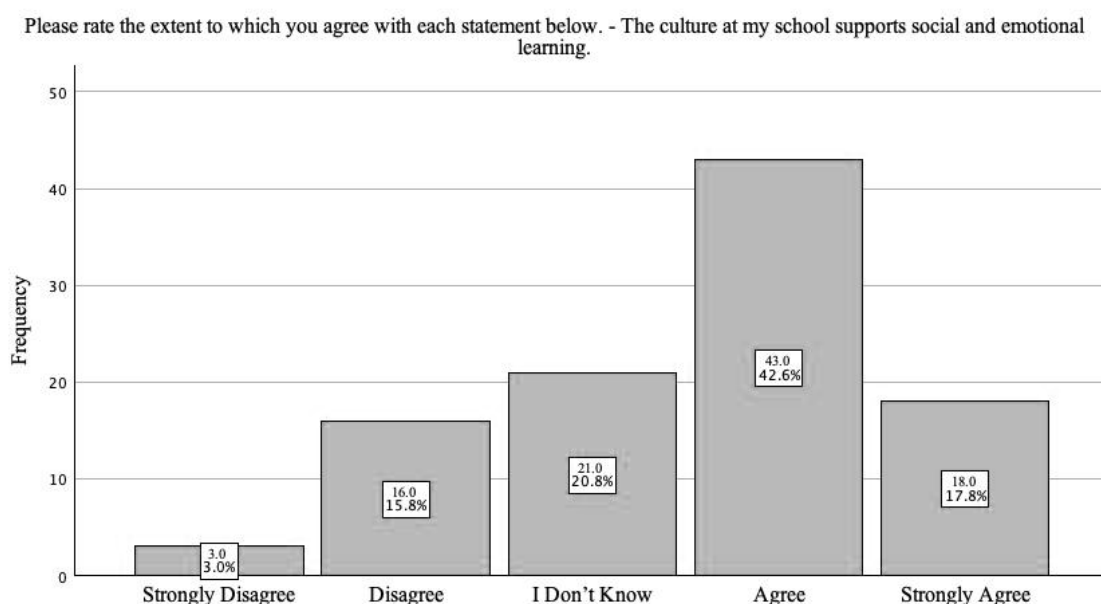
	I have participated in professional learning on how to integrate social and emotional learning with musical instruction.		I am committed to promoting social and emotional competence in my students.
Please rate the extent to which you agree with each statement below. - I have participated in professional learning on how to integrate social and emotional learning with musical instruction.	Pearson Correlation	1	.171
	Sig. (2-tailed)		.087
	N	101	101
Please rate the extent to which you agree with each statement below. - I am committed to promoting social and emotional competence in my students.	Pearson Correlation	.171	1
	Sig. (2-tailed)	.087	
	N	101	101

A majority of Kansas band directors who teach first- and/or second-year beginning band students teach in a school that makes use of an established set of social and emotional learning standards and their school provides professional learning opportunities, at least once a year, for educators to learn more about social and emotional learning. The disconnect, as shown in Figure 4.6, is specific content area opportunities for band directors. Specifically, a majority of band directors (56%) who teach first- and/or second-year beginning band students do not receive training on how to integrate social and emotional learning with musical instruction.

Even though a majority of respondents do not receive training on how to integrate social and emotional learning with musical instruction, sixty-one respondents (60%) indicated at the *agree* or *strongly agree* level that the culture at their school supports social and emotional learning (Figure 4.7). Of significance is the forty respondents (39%) who indicated some level of

disagreement or lack of knowledge regarding how the culture at their school supports social and emotional learning. Missing information which could illuminate the 39% of respondents who indicated a school culture which does not support social and emotional learning would include where the unwelcoming culture is radiating from - the students, faculty and staff, administration or community.

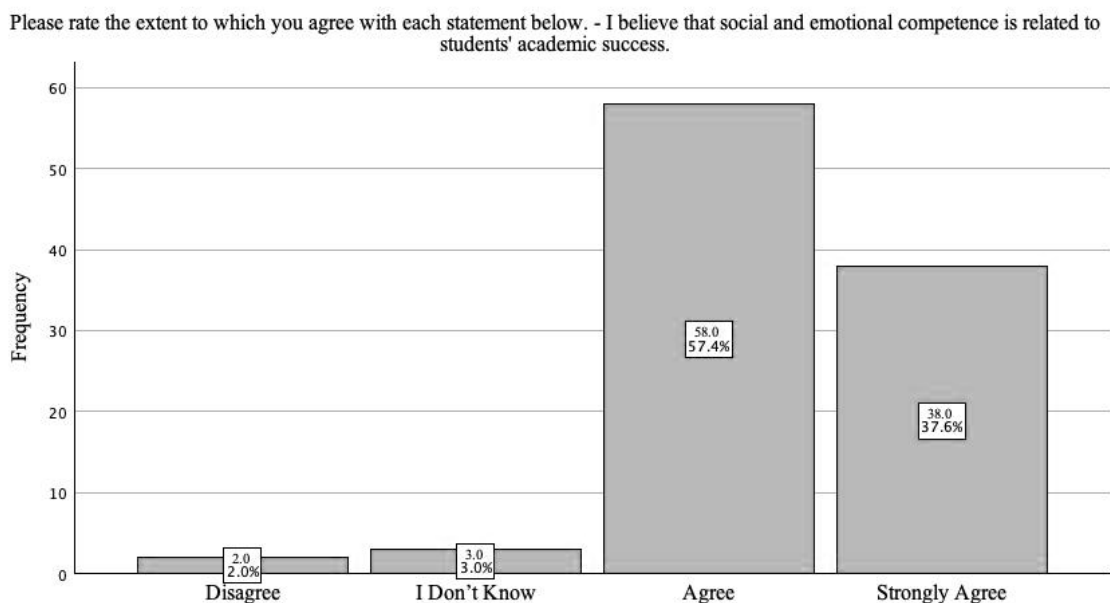
Figure 4.6 School Culture and SEL



The final statements respondents were asked to rate their agreement with relate to their belief that social and emotional competence is related to a student's academic achievement and the respondents' commitment level to promoting social and emotional competence in their students. When asked about the connection between social and emotional competence and students' academic achievement, an overwhelming 95% of respondents ($n = 101$) identified at the *agree* or *strongly agree* levels while only 5% indicated some level of disagreement or lack of knowledge regarding (Figure 4.8). A bit of encouragement can be found in this data as zero respondents identified at the *strongly disagree* level. Band directors of first- and/or second-year

beginning band students believe strongly that social and emotional competence is related to student academic success.

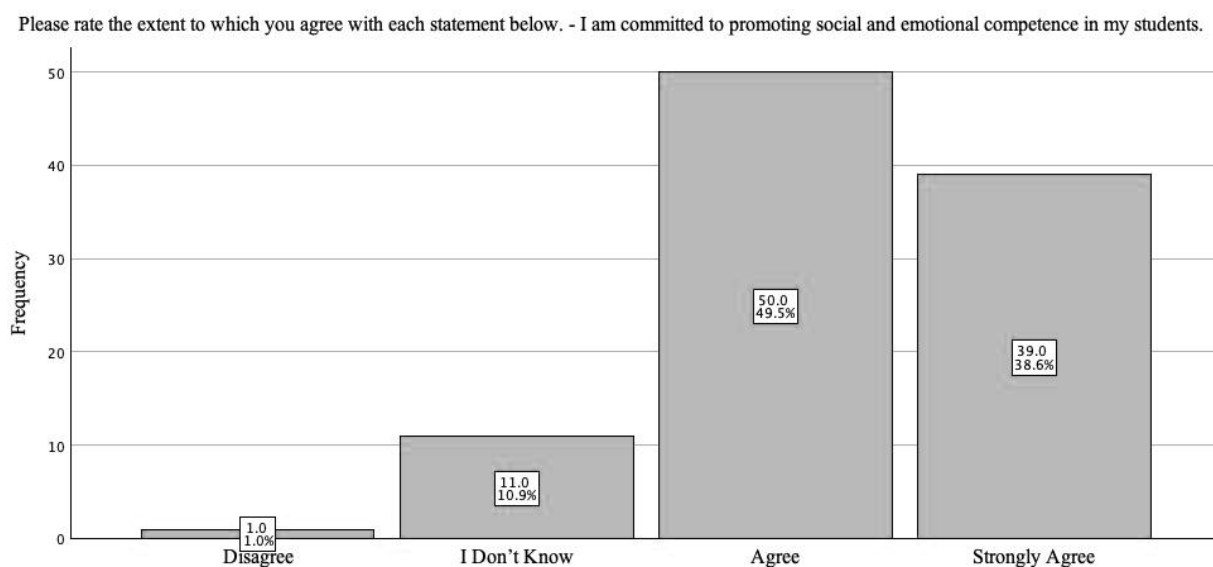
Figure 4.7 *SEL and Academic Achievement*



When respondents were asked to rate their commitment level to promoting social and emotional competence in their students a convincing 88% of respondents identified at the *agree* or *strongly agree* levels while only 12% indicated some level of disagreement or lack of knowledge regarding (Figure 4.9). As with the responses investigating social and emotional competence and academic achievement, data shows zero respondents identified at the *strongly disagree* level and only 1% of respondents indicated a level of disagreement with committing to promoting social and emotional competence in their students. The respondents who indicated some level of disagreement or lack of understanding represent all six teaching experience categories, five of seven Kansas Music Educators Association geographical districts and all three building enrollment classifications. The data clearly shows that of the band directors of first-

and/or second-year beginning students who completed the survey, an overwhelming majority (95%) believe social and emotional competence is related student's academic success and an overwhelming majority (88%) expressed a commitment to promoting social and emotional competence in their students.

Figure 4.8 Teacher Commitment to Promoting SEL Competence



In summary, a majority of Kansas band directors who teach first- and/or second-year beginning band students who were surveyed teach in a school that makes use of an established set of social and emotional learning standards and their school provides professional learning opportunities, at least once a year, for educators to learn more about social and emotional learning. The disconnect, as shown in Figure 4.6, is specific content area opportunities for band directors. Specifically, a majority of band directors who teach first- and/or second-year beginning band students do not receive training on how to integrate social and emotional learning with musical instruction. Even with this disconnect, 60% of directors indicated that the culture at their school supports social and emotional learning. Finally, the directors who

participated in the survey overwhelmingly believe that social and emotional competence is related to student academic success and are committed to promoting social and emotional competence in their students. To do this effectively, the data suggests content-specific instruction on integrating social and emotional learning with musical instruction.

Section 3: Belongingness in Your Classroom

Section 3 examined respondent perceptions on how they identify and perceive belongingness in their classroom. Respondents were asked to select statements which they identified as belongingness in their classroom. The statements each respondent considered were:

- Students feel safe and free from judgement during rehearsal and performance.
- Collaboration is evident when students work in small groups.
- Students strive for musical success at the expense of others.
- While improving musicianship students are not afraid of making mistakes.
- Students focus on self-improvement without a need to interact with their musical peers.
- Students are hesitant to take musical risks for fear of failure.
- Students recognize their musician peers as caring and supportive.

Of the seven statements respondents could choose from to identify belongingness in their classroom, they made 321 selections with 81% reflecting belongingness and 19% reflecting something other than belongingness. Respondents identified belongingness in their classroom by selecting examples of student behavior resulting in students' feelings of acceptance, respect, inclusion and support (Table 4.11). The respondents' selections affirm Goodenow and Grady's (1993) definition of belongingness which is the extent to which students feel personally accepted, respected, included, and supported by others in the school social environment. Additionally, Riley and White's (2016) definition of belongingness, a perception of acceptance,

appreciation, and understanding by others, is also affirming measure of the respondents' selections.

The statements that reflect something other than belongingness, as shown in Table 4.12, lead the researcher to consider if the respondents selected these statements because of (a) non-belongingness behaviors they observe in their classroom, (b) an alternate definition of belongingness, (c) a misunderstanding of the definition of belongingness, or (d) a misunderstanding of the instructions for the question. Each of the statements which reflect something other than belongingness center on (a) a student's need to feel supported in the musical risks they attempt, (b) a student's need to feel included when improving musically, and (c) a student's need to feel respected as they strive for musical success. Goodenow and Grady's definition of belongingness (1993) supports the need to further explore the reasons in which respondents would select statements which reflect something other as belongingness, as actual belongingness in their classroom.

Table 4.11 *Statements Reflecting Belongingness*

<i>Statements Reflecting Belongingness</i>	<i>Number of Respondents (n = 259)</i>	<i>Percentage of Responses</i>
<i>Students feel safe and free from judgement during rehearsal and performance.</i>	73	28%
<i>While improving musicianship students are not afraid of making mistakes.</i>	66	25%
<i>Students recognize their musician peers as caring and supportive.</i>	63	24%
<i>Collaboration is evident when students work in small groups.</i>	57	22%

Table 4.12 Statements Which Do Not Reflect Belongingness

<i>Statements Which Do Not Reflect Belongingness</i>	<i>Number of Respondents (n = 62)</i>	<i>Percentage of Responses</i>
<i>Students are hesitant to take musical risks for fear of failure.</i>	36	58%
<i>Students focus on self-improvement without a need to interact with their musical peers.</i>	18	29%
<i>Students strive for musical success at the expense of others.</i>	8	13%

Section 4: What You Do In Your Classroom

Section 4 specifically focused on each respondent's teaching practice in their classroom. Questions in this section prompted respondents to respond using a Likert scale: *Not at all, A Little Bit, I have not considered this yet, Most of the time, and As much as possible*. The questions in this section were designed to uncover each respondent's instructional approaches in their classroom related to specific social and emotional learning strategies. Questions inquired about using student input to shape instruction, the implementation of cooperative learning structures, project-based learning, student self-assessment and self-reflection, student choice, use of culturally responsive instruction, discussion prompts, and peer tutoring.

Of the eight instructional strategies described in this section of the survey, a majority of respondents indicated they used the following four instructional strategies *most of the time*: (a) student input (Figure 4.10), (b) cooperative learning structures (Figure 4.11), (c) student self-reflection (Figure 4.14) and (d) discussion prompts (Figure 4.17). The majority of respondents

indicated they used the remaining four instructional strategies *a little bit*: (a) project-based learning (Figure 4.12), (b) student self-assessment (Figure 4.13), (c) student choice and voice (Figure 4.15) and (d) culturally responsive instruction (Figure 4.16). Student input and student self-assessment instructional strategies received the highest percentage of responses at the *as much as possible* level with 21.28% and 18.09% respectively. The responses at this level are significant as they indicate Kansas band directors of first- and/or second year beginning band students are consistently implementing instructional practices which foster the development of belongingness in students even though a majority of respondents indicated they had not received professional learning opportunities on integrating social and emotional learning with musical instruction (Figure 4.6).

Three of the instructional strategies had greater than 10% of responses at the levels of *I have not considered this yet* or *not at all*: (a) project-based learning (Figure 4.12), (b) culturally responsive instruction (Figure 4.16) and (c) discussion prompts (Figure 4.17). Two instructional strategies had greater than 10% of responses at the *not at all* level indicating band directors of first- and/or second year beginning band students do not actively utilize project-based learning (Figure 4.12) and discussion prompts (Figure 4.17).

A statistical analysis using Pearson's correlation coefficient was applied to assess the linear relationship between the use of instructional strategies which foster belongingness and the length of teaching experience with first- and/or second-year beginning band students. Of the eight instructional strategies, only one showed a significant relationship with years of teaching experience: student self-reflection. The analysis, as illustrated in Table 4.13, revealed a weak, negative correlation between the two variables, $r = -.249$, $n = 96$; the relationship is significant ($p = .016$). The correlation indicates that the less teaching experience a Kansas band director of

first- and/or second-year beginning band students has, the more likely they are to use student self-reflection as an instructional strategy. Conversely, the more experience a band director has, the less likely they are to use student self-reflection as an instructional strategy. This correlation may be a result of the training teacher candidates receive as part of their undergraduate training in Kansas' educator preparation programs. The Kansas State Department of Education Educator Preparation Provider Accreditation and Program Standards (2023b) place an emphasis on the professional skill and disposition of self-reflection for the educator and learner as teacher candidates learn to design and present instruction. Specifically, the Educator Preparation Provider Accreditation and Program Standards (2023b) address the concept of reflection in Standard 4: *Content Knowledge* (p. 27) and Standard 9: *Professional Learning and Ethical Procedures* (p. 32). Throughout their undergraduate career, teacher candidates are immersed in the process of reflection in their educator preparation programs which could translate to a high rate of use early in their professional career. Lacking any data to support this hypothesis, further research is necessary to confirm any assumptions.

Table 4.13 Correlation Between Teaching Experience and Student Self-Reflection

		How long have you taught first- and/or second year beginning band students?	Please identify the extent to which the following statements are reflected in your teaching. - As part of my instructional practice, I use student self-reflection for students to think about their musical growth.
How long have you taught first- and/or second year beginning band students?	Pearson Correlation	1	-.249*
	Sig. (2-tailed)		.016
	N	106	94
Please identify the extent to which the following statements are reflected in your teaching. - As part of my instructional practice, I use student self-reflection for students to think about their musical growth.	Pearson Correlation	-.249*	1
	Sig. (2-tailed)	.016	
	N	94	94

*. Correlation is significant at the 0.05 level (2-tailed).

The remaining instructional strategies which promote belongingness showed no significant correlation to length of teaching experience. To further evaluate possible linear relationships between the use of instructional strategies which foster belongingness and the length of teaching experience with first- and/or second-year beginning band students, a larger sample size at all experience levels will be necessary.

Section 4 demonstrated that each of the eight instructional strategies which promote belongingness had a majority of responses at the *A little bit* or greater levels indicating band

directors of first- and/or second-year beginning band students are utilizing instructional strategies which foster belongingness with their students. Some instructional strategies which foster belongingness are utilized more than others: (a) student input (Figure 4.10), (b) cooperative learning structures (Figure 4.11), (c) student self-reflection (Figure 4.14) and (d) discussion prompts (Figure 4.17) as opposed to those used with less frequency: (a) project-based learning (Figure 4.12), (b) culturally responsive instruction (Figure 4.16), (c) student self-assessment (Figure 4.13) and (d) discussion prompts (Figure 4.17). Respondents' intentions for using the identified instructional strategies was not a component of this study.

Figure 4.9 *Student Input*

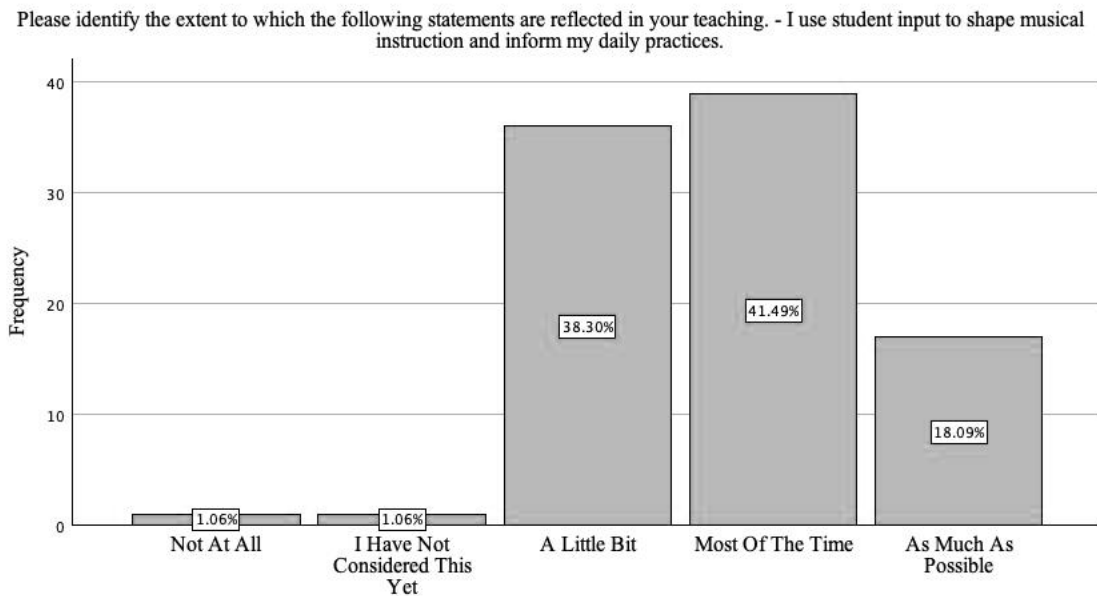


Figure 4.10 Cooperative Learning Structures

Please identify the extent to which the following statements are reflected in your teaching. - As part of my instructional practice, I use cooperative learning structures such as: (a) stand partner collaboration for rhythmic identification, as well as fingerings and slide positions; (b) individual student demonstrations with peer feedback for tone, phrasing, and sightreading; and (c) student-led sectionals.

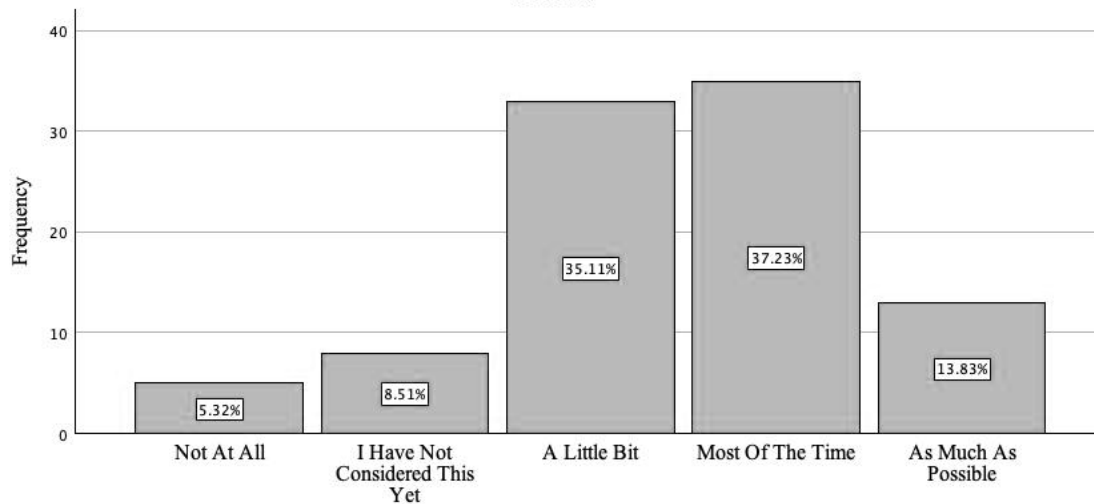


Figure 4.11 Project-Based Learning

Please identify the extent to which the following statements are reflected in your teaching. - As part of my instructional practice, I use project-based learning where students work independently as well as with others to co-create a musical product.

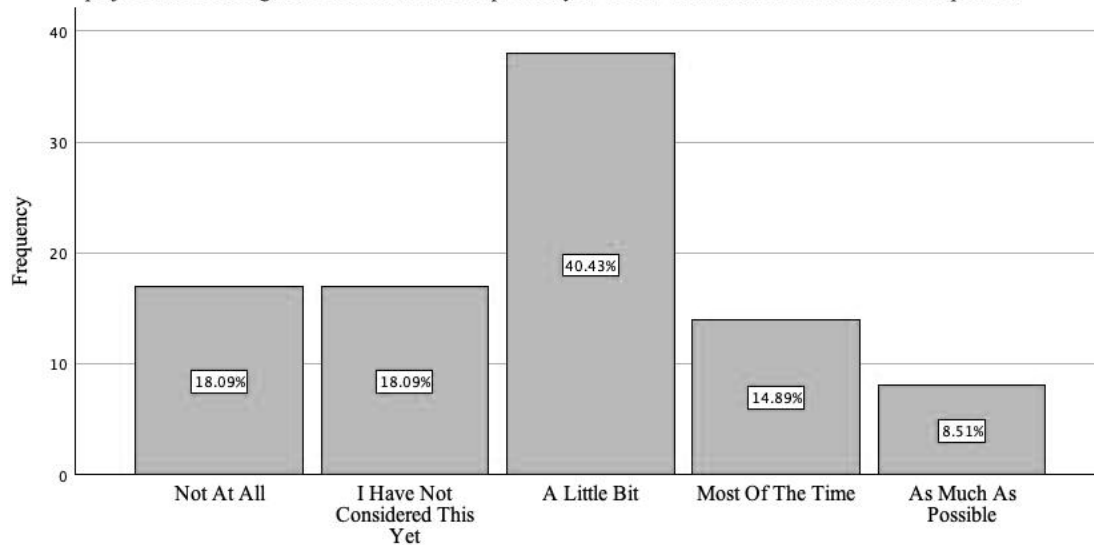


Figure 4.12 Student Self-Assessment

Please identify the extent to which the following statements are reflected in your teaching. - As part of my instructional practice, I use student self-assessment to develop their awareness about musical strengths and areas for musical growth.

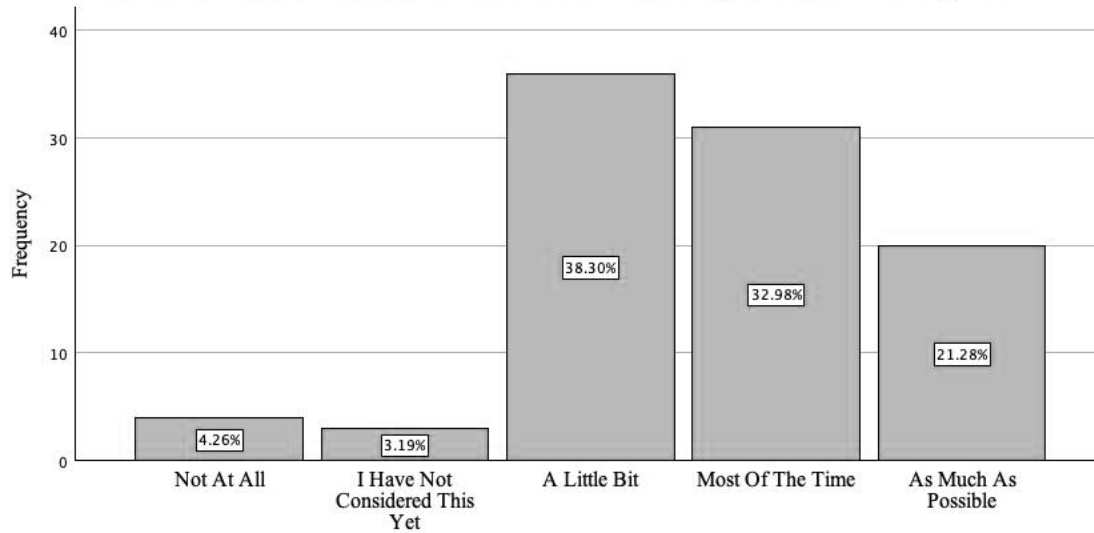


Figure 4.13 Student Self-Reflection

Please identify the extent to which the following statements are reflected in your teaching. - As part of my instructional practice, I use student self-reflection for students to think about their musical growth.

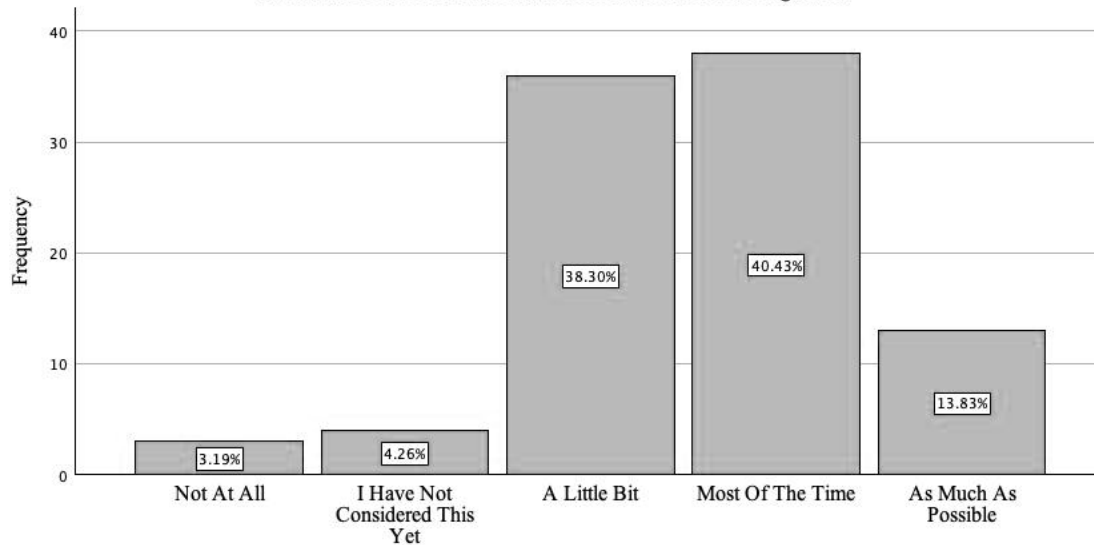


Figure 4.14 *Student Choice and Voice*

Please identify the extent to which the following statements are reflected in your teaching. - As part of my instructional practice, I use student choice and voice, such as picking which songs to play, making musical decisions in rehearsal, allowing student demonstrations of musical concepts, and selecting musical activities to complete.

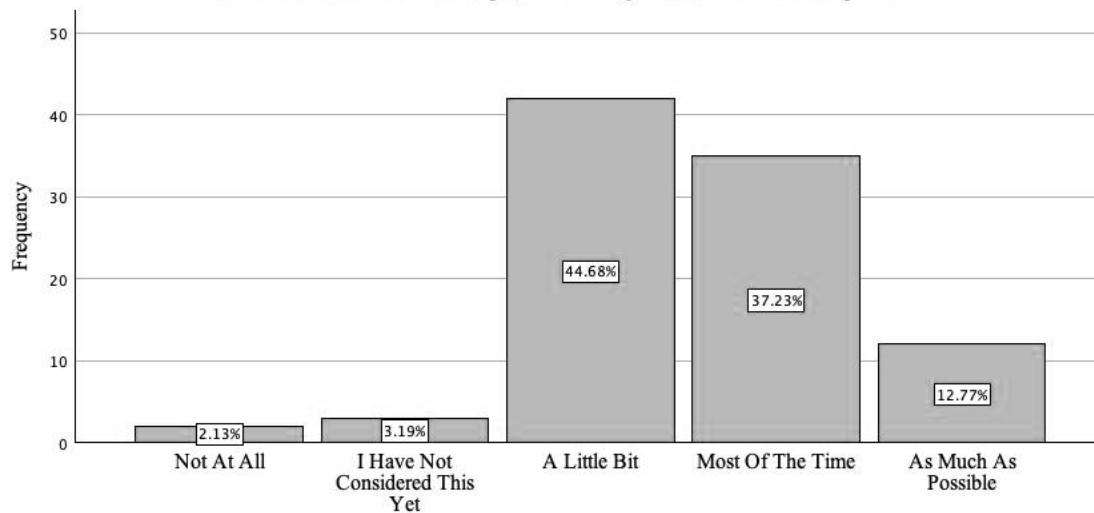


Figure 4.15 *Culturally Responsive Instruction*

Please identify the extent to which the following statements are reflected in your teaching. - As part of my instructional practice, I use culturally responsive instruction that includes musical content relevant to students' lives and cultures.

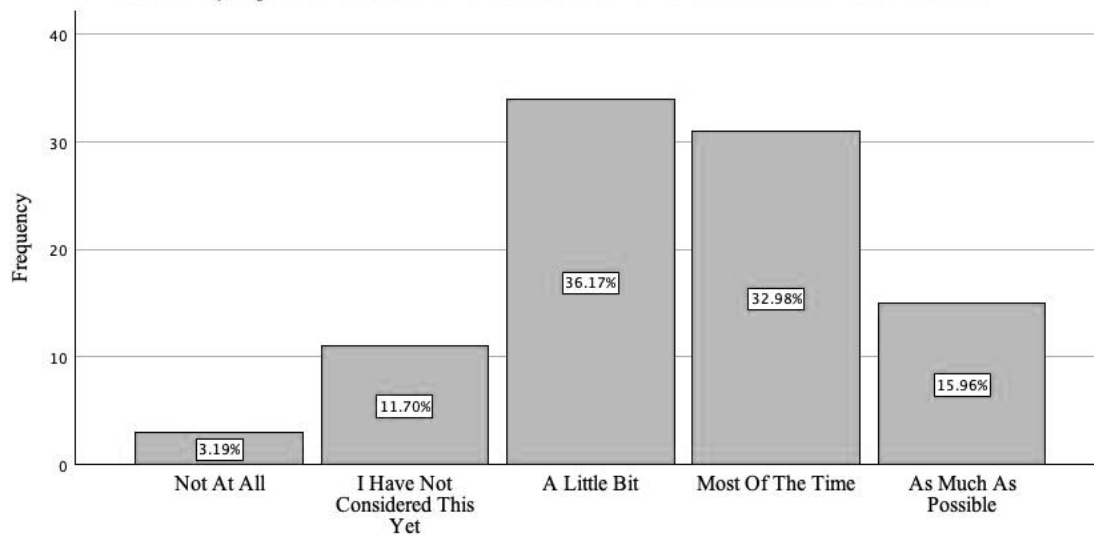
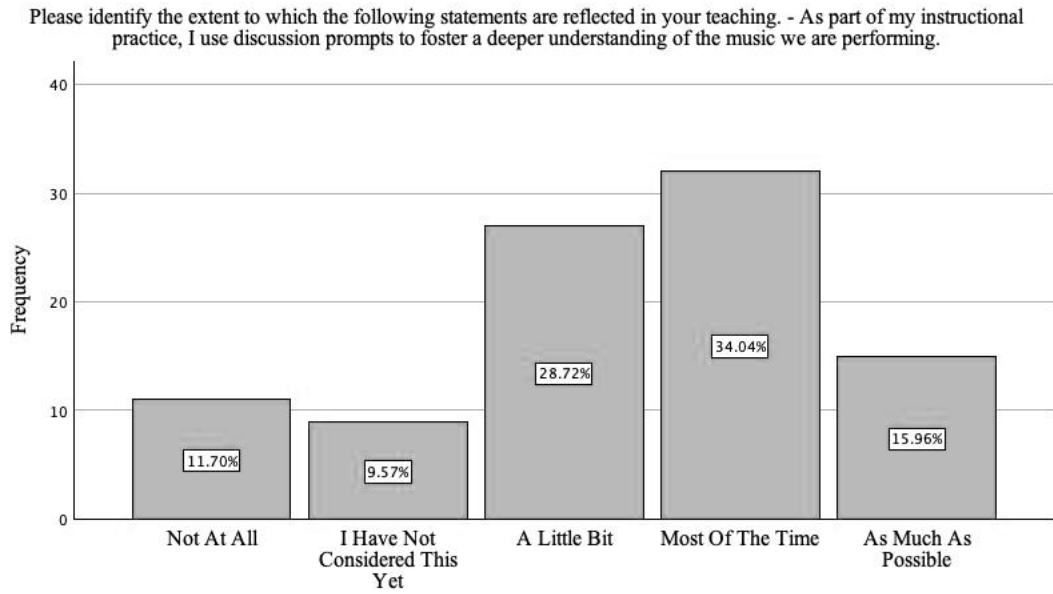


Figure 4.16 *Discussion Prompts*



Chapter 5 - Discussion, Implications, Conclusion

Introduction

The primary objective of this study was to identify the proactive strategies used by Kansas band directors to nurture a profound sense of belonging, through the social and emotional learning, within their students during the critical first- and second year of beginning band instruction. Representing all seven geographical districts of the Kansas Music Educators Association (KMEA), the anonymous survey garnered responses ($N = 115$) from Kansas band directors who possess a broad range of teaching experience from one to three years in the classroom to more than twenty-five years, a majority of which teach in the public schools. Across all levels of teaching experience, Kansas band directors of first- and/or second-year beginning band students have a strong familiarity with social and emotional learning and teach in a school that makes use of an established set of social and emotional learning standards.

A majority of respondents teach in a school that makes use of an established set of social and emotional learning standards and indicate that their school provides professional learning opportunities, at least once a year, for educators to learn more about social and emotional learning. The disconnect exists in specific content area opportunities for band directors - specifically, a majority of band directors who teach first- and/or second-year beginning band students do not receive training on how to integrate social and emotional learning with musical instruction. Even with this disconnect, 60% of directors indicated that the culture at their school supports social and emotional learning. Most importantly, directors overwhelmingly believe that social and emotional competence is related to student academic success and are committed to promoting social and emotional competence in their students. Kansas band directors of first- and/or second-year beginning students continue to integrate a variety of instructional strategies

into their teaching practice that foster belongingness. With the knowledge that respondents have significant years of teaching experience and represent all geographical areas of the state, certain assumptions about the data can be made with confidence. For example, if a majority of the respondents teach in a Kansas public school and all Kansas public schools are required to implement the Kansas State Department of Education's Social Emotional Character Development standards (2023a), it can be assumed that some work is already happening in the respondents' buildings related to social and emotional learning – through which belongingness is developed.

While band directors may be teaching components of self-efficacy and belongingness through their regular pedagogy they may be doing so without an awareness of such practice. Much like teaching without a lesson plan can lead to an ineffective rehearsal in which lesson objectives are not met, any desire to develop student self-efficacy and belongingness might not be achieved without a structured plan. With an awareness of how they are already incorporating self-efficacy and belongingness in their instruction, band directors can develop instruction which intentionally includes these concepts in the curriculum. As band directors create conditions, which foster the development of belongingness through the use of effective instructional strategies, students can more effectively connect and engage with their school environment further enabling them to find academic and social success (Ratliff, 2021). By developing an atmosphere where students feel like they belong and desire to be, teachers create positive psychological environments for students, therefore positively affecting the self-efficacy of students (Edgar, 2017). Ultimately, the goal should be to create situations where students thrive.

Discussion of the Findings

Research Question 1: How do band directors perceive belongingness in the beginning band classroom?

Kansas band directors of first- and/or second-year beginning band students perceived belongingness as when students possess feelings of acceptance, respect, inclusion and support. In their classrooms, belongingness looks like (a) students who feel safe and free from judgement during rehearsals and performances, (b) students who are not afraid of making mistakes while improving their musicianship, (c) students who recognize their musician peers as caring and supportive and (d) students collaborating in small groups (Table 4.11). These selections affirm Goodenow and Grady's (1993) definition of belongingness: the extent to which students feel personally accepted, respected, included, and supported by others in the school social environment, as well as Riley and White's (2016) definition of belongingness: a perception of acceptance, appreciation, and understanding by others, is also affirming measure of the respondents' selections.

Through the use of classroom examples from instrumental music, survey respondents demonstrated a clear understanding of what belongingness is and what it is not. I believe this understanding stems from the work school districts embrace as part of their effort to implement the Kansas State Department of Education's Social Emotional Character Development standards (2023a). This is encouraging as it provides a baseline from which band directors can create lessons which intentionally promote the development of belongingness through the use of specific social and emotional learning strategies.

Research Question 2: Regardless of awareness, what strategies do band directors use to develop belongingness?

Kansas band directors of first- and/or second-year beginning band students who participated in the survey use a variety of instructional strategies to develop belongingness in their students. Of the most frequently used strategies, respondents indicated they used the following strategies most of the time in their instructional practice (a) student input (Figure 4.10), (b) student self-reflection (Figure 4.11), (c) cooperative learning structures (Figure 4.14) and (d) discussion prompts (Figure 4.17). Of the lesser used strategies, respondents indicated they used the following strategies a little bit in their instructional practice (a) student choice and voice (Figure 4.12), (b) project-based learning (Figure 4.13), (c) student self-assessment (Figure 4.15) and (d) culturally responsive instruction (Figure 4.14). The encouraging and exciting revelation from the survey data indicates that Kansas band directors of first- and/or second year beginning band students who participated in the survey are consistently implementing instructional practices which foster the development of belongingness in students even though a majority of respondents indicated they had not received professional learning opportunities on integrating social and emotional learning with musical instruction. To encourage further movement on implementing instructional practices which foster the development of belongingness in students – through social and emotional learning – teachers should have access to professional learning opportunities which are content specific to music. Supporting the suggestions from Martin (2012), the more teachers plan instruction with a focus on student-centered learning along with the continued development of self-efficacy in students, the more student engagement in music classes will increase.

Research Question 3: Is there a correlation between a band director's years of teaching experience and their utilization of instructional strategies that foster a sense of belonging?

Of the eight instructional strategies, only one showed a significant relationship with years of teaching experience: student self-reflection. The analysis, as illustrated in Table 4.13, revealed a weak, negative correlation between the two variables, $r = -.249$, $N = 96$; the relationship is significant ($p = .016$). The correlation indicates that the less teaching experience a Kansas band director of first- and/or second-year beginning band students has, the more likely they are to use student self-reflection as an instructional strategy. Conversely, the more experience a band director has, the less likely they are to use student self-reflection as an instructional strategy. This correlation may be a result of the training teacher candidates receive as part of their undergraduate training in Kansas' educator preparation programs. The Kansas State Department of Education Educator Preparation Provider Accreditation and Program Standards (2023b) place an emphasis on the professional skill and disposition of self-reflection for the educator and learner as teacher candidates learn to design and present instruction. Specifically, the Educator Preparation Provider Accreditation and Program Standards (2023b) address the concept of reflection in Standard 4: *Content Knowledge* (p. 27) and Standard 9: *Professional Learning and Ethical Procedures* (p. 32). Throughout their undergraduate career, teacher candidates are immersed in the process of reflection in their educator preparation programs which could translate to a high rate of use early in their professional career. Lacking any data to support this hypothesis, further research is necessary to confirm any assumptions.

Research Question 4: Does a band director's length of teaching experience impact their familiarity with social and emotional learning?

Although not statistically significant, the analysis, as illustrated in Table 4.6, revealed a negative correlation between the two variables $r(98) = -.018, p = .858$. The negligible correlation, with an r value approaching 0, indicates that familiarity with social and emotional learning does not have a correlation to one's length of teaching experience. With a p value greater than 0.05 the data shows a lack statistical significance; this could represent a lack of relationship between the two variables or be the result of a small sample size. In practical terms, further inquiry will be necessary to determine if, in fact, a relationship between familiarity with social and emotional learning and a teacher's length of teaching experience exist. A clearly defined relationship, or lack thereof, would determine a targeted population for professional development.

The responses of participants revealed that a majority (79%) of Kansas band directors who teach first- and/or second-year beginning band students possess some familiarity with social and emotional learning. The data indicated that across all levels of teaching experience, Kansas band directors of first- and/or second-year beginning band students who responded to the survey indicated a strong familiarity with social and emotional learning. While a vast majority of respondents are familiar with the concept of social and emotional learning (Figure 4.1), the survey data indicates they may not have the music-specific training needed to incorporate social and emotional into their instruction. This breadth of knowledge indicates an opportunity to develop and strengthen belongingness in first- and second-year beginning through social and emotional learning. To capitalize on band directors' familiarity with social and emotional

learning, professional learning covering the integration of social and emotional learning and music instruction will be critical.

Research Question 5: Does a band director's engagement in professional development focused on integrating social and emotional learning with music instruction influence their dedication to enhancing their students' social and emotional competency?

Although not statistically significant, the analysis, as illustrated in Table 4.10, revealed a loose correlation between respondents' who have participated in professional learning on how to integrate social and emotional learning with musical instruction and their level of commitment to promoting social and emotional competence in their students. Overall, Kansas band directors of first- and/or second-year beginning band students are familiar with social and emotional learning and are committed to promoting social and emotional competence in their students, but lack specific training to do so.

As Kansas band directors of first- and/or second-year beginning students continue to integrate instructional strategies that foster belongingness into their teaching practice, it is important to revisit the work of Adderley, Kennedy & Berz (2003) who found that participation in music ensembles resulted in musical, academic, psychological and social benefits for the students, with the issues of social climate and the importance of relationships in music ensembles as important factors. When considering the development of belongingness through beginning instrumental music instruction, the results discovered by Adderley, Kennedy & Berz (2003) identify concepts which are similarly developed through beginning band participation such as the social and emotional learning competencies of relationship skills, social awareness and responsible decision making. As teachers plan instruction with a focus on student-centered

learning along with the continued development of self-efficacy in students, student engagement in music classes will increase (Martin, 2012).

Complementing the work of Adderley, Kennedy & Berz (2003) is Ratliff (2021) and her research examining participation in school music ensembles and the development of belongingness. She posited that:

While students may have joined band for mostly social reasons, they developed an interest in music which drove their involvement. This musical driver propelled further social drivers as the experience of making music in harmony with others was itself a socially binding experience. As this group music making happens, social bonds are further honed through the time spent and memories made with this group. Ultimately, a group identity forms which is the result of both uniquely musical and social factors (pp. 54-55).

When band directors create conditions that foster the development of belongingness through the use of effective instructional strategies, students can more effectively connect and engage with their school environment further enabling them to find academic and social success (Ratliff, 2021). By developing an atmosphere where students feel like they belong and desire to be, teachers create positive psychological environments for students, therefore positively affecting the self-efficacy of students (Edgar, 2017). The salient point which comes to the forefront is that band directors of first- and/or second-year beginning band students must create the optimal conditions in which students can learn through the intentional use of instructional strategies which foster the development of belongingness. Similar to the ideas and thoughts discussed in relation to the first research questions, Kansas band directors are positioned to take the next step with social and emotional learning and the development of belongingness in their

students. With a clear understanding of what belongingness is as along with experience using effective instructional strategies tied to social and emotional learning and belongingness, band directors can be intentional with the design of their instructional plans to target these concepts.

Implications

Belongingness is a critical component of student success in school and life – the education system must make the most of the opportunity to impact student learning (Cohen, 2022). The opportunity exists to dramatically impact student learning and success through the integration of social and emotional learning into musical instruction. Critical to achieving success in this arena will be ensuring band directors have access to professional learning experiences which promote the integration of social and emotional learning and musical instruction. PK-12 educational leader Jimmy Casas says, “It is imperative that we begin early on to implement in our schools systemic, organized structures to ensure that every child feels safe, connected, and valued by staff and that our programs accommodate a diverse group of learners” (Casas, 2017, p. 26). The framework Casas alludes to already exists in Kansas thanks to the efforts of the Kansas State Department of Education and the standards for Social Emotional Character Development (2023a). To fully connect these standards and create the “systemic, organized structures” Casas (2017, p. 26) says are necessary will require professional learning for music educators which focuses on the integration of social and emotional learning with music instruction.

Stanford University psychology professor Geoffrey Cohen shares that “The best classrooms contain a symphony of elements that reinforce the message and create the reality, ‘You belong’” (Cohen, 2022, p. 236). To ensure band directors and music educators can acquire the knowledge and skills necessary to integrate social and emotional learning with music

instruction, the question must be posed: What individuals, organizations or institutions will develop and offer the necessary professional learning to aid educators? Professional organizations such as the Kansas Music Educators Association, Kansas Bandmasters Association, Kansas American String Teachers Association and Kansas Choral Directors Association can take the lead as can the colleges and universities in the state. Practicing educators at the P-12 level will need to partner with their colleagues in higher education to develop professional learning opportunities which can be made available through their respective professional organizations at yearly conferences. Additionally, educator preparation programs within the state's college and universities can offer leadership by incorporating units within existing courses which provide teacher candidates opportunities to gain knowledge, skills and dispositions on integrating social and emotional learning with musical instruction.

Studies show that “students who report a strong sense of belonging tend to be more motivated to learn, perform better academically, have better rates of attendance, engage in less misconduct and fewer health-threatening behaviors, and have higher self-esteem and better mental health” (Cohen, 2022, p. 213). The opportunity exists for music educators to further enhance the impact they and their discipline have on students by intentionally incorporating instructional strategies which promote belongingness into their practice. Cohen's (2022) research suggests that “the quality of teacher-student relationships has a strong impact on student belonging, often more than students' relationships with peers” (p. 219). This is further supported by Casas (2017) who notes “The most important factor in determining the success or failure of any student is the way they (faculty) connect with students on a level whereby the student believes that the adults care about them personally” (p. 53).

Future Research

Expanding on this dissertation's research, I believe understanding which of the eight instructional strategies are the most effective at developing student belongingness will be an important next step in revealing meaningful conclusions on how best to support first- and/or second-year beginning band students. Additionally, discovering which of the eight instructional strategies are the most effective at developing musical skills would further solidify existing connections between musical instruction and social and emotional learning. Examining band programs in schools recognized for their achievement implementing the Kansas State Department of Education's Social Emotional Character Development Standards would provide a starting point for examining the effectiveness of instructional strategies at developing belongingness (2023a). The assumption is that a school demonstrating exemplar work implementing the state standards would have some level of success in all curricular areas within the school, including the musical ensembles. This could be accomplished through a case study approach comparing band programs in several schools which are identified as high performing in the area of Social Emotional Character Development. Interviews with students, faculty and staff will be essential components of an effective case study.

While this dissertation focused on the teacher and their perspectives and practices in the classroom, obtaining the student's perspective is the next logical step in developing effective instructional strategies which foster belongingness. Specifically, understanding how students perceive belongingness in their first- and second-year beginning band experience coupled with which of the eight instructional strategies resonate with them would provide highly valuable information for P-12 music educators. Using phenomenology framework, data could be gleaned through case studies using interviews, observations and conversations. Allowing students to

“describe and communicate what is happening inside them, whether that be in their head or their heart” (Edgar, 2021, p. 178) will inform curriculum design which can facilitates the development of not only belongingness, but effective learning spaces for students to develop as musicians and socially adept human beings. While the results from the survey are not significant, the study did uncover valuable questions during the process which could foster future research on best practices for integrating social and emotional learning and music instruction.

Through the scholarship expectations embedded into my faculty role in higher education, I plan to use this dissertation’s research to facilitate professional learning opportunities for P-12 music educators which will explore the integration of social and emotional learning with musical instruction. The data points to the question: How did band directors acquire their familiarity with social and emotional learning? Further research with this question as the focus will help reveal opportunities to enhance educator preparation programs as well as professional development experiences for licensed teachers in the area of social and emotional learning and its integration into the music classroom. I envision half-day and full-day opportunities which allow P-12 music educators to choose the depth to which they can explore the integration of social and emotional learning with musical instruction; this will be a starting point for investing in the region’s music educators. Long term, I can envision a partnership with my institutions counseling and therapy program where music educators can obtain a micro-credential for the completion of training on integrating social and emotional learning with musical instruction.

As I begin a comprehensive review and potential redesign of the undergraduate music education program at my university, it will be essential to explore, among a variety of current educational initiatives and trends, the incorporation of social and emotional learning and belongingness concepts into the training undergraduates receive as part of their journey to

teacher licensure in Kansas. Educator preparation programs can more effectively prepare teacher candidates for the classroom by providing relevant training needed to address the ever-changing needs of P-12 students.

Conclusion

Since entering higher education my goal has been to utilize my experience teaching instrumental music in the P-12 system to develop coursework which provides practical training and experiences for undergraduate students seeking teacher licensure as well as offering professional learning opportunities for practicing educators which explore topics current and relevant to their work. Numerous studies and articles focus on secondary students in bands, choirs, and orchestras, yet few focus on beginning band students in their first- and second-year of instrumental music instruction. This is especially evident in the area of cultivating belongingness through social emotional learning in beginning band. The data revealed through this dissertation's research has helped minimize the research gap and will hopefully aid in elevating the experiences of first- and second-year beginning band students through the instruction they receive. "Fostering belonging is in part a matter of providing and guiding people to doors of opportunity" (Cohen, 2022, p. 214). Our future is our children, our students and they deserve every opportunity we can provide through our classrooms.

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Appendix A - IRB Approval



TO: Dr. Frederick Burrack
Curriculum and Instruction/Music
Anderson Hall

FROM: Lisa Rubin, Chair *Lisa Rubin*
Committee on Research Involving Human Subjects

DATE: 04/12/2023

RE: Proposal #10361.1, entitled "Finding the fit: An examination of strategies used in first and second year beginning band instruction to cultivate a sense of belongingness in students."

A MINOR MODIFICATION OF PREVIOUSLY APPROVED PROPOSAL #10361,
ENTITLED, "An examination of how Kansas band directors cultivate a sense of belongingness in their students during first and second-year beginning band instruction"

The Committee on Research Involving Human Subjects at Kansas State University has approved the proposal identified above as a minor modification of a previously approved proposal, and has determined that it is exempt from further review. This exemption applies only to the most recent proposal currently on file with the IRB. Any additional changes affecting human subjects must be approved by the IRB prior to implementation and may disqualify the proposal from exemption.

Unanticipated adverse events or problems involving risk to subjects or to others must be reported immediately to the IRB Chair, and / or the URCO.

It is important that your human subjects project is consistent with submissions to funding/contract entities. It is your responsibility to initiate notification procedures to any funding/contract entity of changes in your project that affects the use of human subjects.

Appendix B - Survey Invitation

Survey Invitation – Beginning Band Instruction

Dear Colleagues,

As we near the end of the school year, I hope this finds you and your students well.

I am a Ph.D. candidate in curriculum and instruction at Kansas State University and I am inviting you to participate in a research study. The purpose of this study is to explore strategies used by Kansas band directors to cultivate a sense of belongingness, through social and emotional learning, in their students during first- and second year beginning band instruction. You have been invited to participate because your response will provide valuable insight into this topic.

If you are interested in participating, I ask that you complete a brief online questionnaire that will take approximately 10 minutes. Your participation is entirely voluntary, and you can choose not to participate. All survey responses are anonymous and survey results will be published publicly at the conclusion of the study.

If you would like to participate, click the link below and submit the survey before May 3, 2023. If you have already completed the survey, you do not need to complete the survey again.

Survey Link: https://kstate.qualtrics.com/jfe/form/SV_bPMg39Ig0GiVUSW

Thank you for your help with my research project!

Kind regards,
Shawn Knopp

Appendix C - Survey Reminders

Reminder: Survey Invitation - Beginning Band Instruction

Shawn M. Knopp <shawn_knopp@friends.edu>

Thu 4/27/2023 9:08 AM

To:kansas-bands@simplelists.com <kansas-bands@simplelists.com>

Colleagues,

When you have time this week, I would love to have your input in my research study. The link to the survey is below and further down you'll find my previous email with additional information about the research study.

I know it's a busy time of year, so I am grateful for your help with my study.

Cheers,
Shawn

Survey Link: https://kstate.qualtrics.com/jfe/form/SV_bPMg39Ig0GiVUSW

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Dear Colleagues,

As we near the end of the school year, I hope this finds you and your students well.

I am a Ph.D. candidate in curriculum and instruction at Kansas State University and I am inviting you to participate in a research study. The purpose of this study is to ***explore strategies used by Kansas band directors to cultivate a sense of belongingness, through social and emotional learning, in their students during first and second year beginning band instruction.*** You have been invited to participate because your response will provide valuable insight into this topic.

If you are interested in participating, I ask that you complete a brief online questionnaire that will take approximately 10 minutes. Your participation is entirely voluntary, and you can choose not to participate. All survey responses are anonymous and survey results will be published publicly at the conclusion of the study.

If you would like to participate, click the link below and submit the survey before May 3, 2023. If you have already completed the survey, you do not need to complete the survey again.

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Thank you for your help with my research project!

Kind regards,
Shawn

Shawn M. Knopp
Director of Bands
Assistant Professor of Music Education

Re: Reminder: Survey Invitation - Beginning Band Instruction

Shawn M. Knopp <shawn_knopp@friends.edu>

Wed 5/3/2023 3:53 PM

To: kansas-bands@simplelists.com <kansas-bands@simplelists.com>

Good afternoon-

If you would like to participate in my survey, there is still time - I am going to close it tonight at 11:59. If you have already completed the survey, you do not need to complete the survey again.

Thank you, thank you, *THANK YOU* to those who have taken time out of your busy schedules to support my research project...I am immensely grateful!

Cheers,
Shawn

Survey Link: https://kstate.qualtrics.com/jfe/form/SV_bPMg39Ig0GiVUSW

Shawn M. Knopp
Director of Bands
Assistant Professor of Music Education
Music Education Program Director
Friends University
785-341-4695 (cell)
316-295-5535 (office)

Intercollegiate Band Chair
Kansas Bandmasters Association
www.kansasbandmasters.com

Chamber Music Coordinator
Birger Sandzén Memorial Gallery
www.sandzen.org

Schedule a Meeting with Me!

"The number one job of every adult is to be a mirror to reflect the beauty and talent of every child who comes in their path" ~Erin Jones

From: kansas-bands@simplelists.com <kansas-bands@simplelists.com> on behalf of Shawn M. Knopp - shawn_knopp at friends.edu (via kansas-bands list) <kansas-bands@simplelists.com>

Sent: Thursday, April 27, 2023 9:08 AM

To: kansas-bands@simplelists.com <kansas-bands@simplelists.com>

Subject: Kansas-Bands Reminder: Survey Invitation - Beginning Band Instruction

Colleagues,

When you have time this week, I would love to have your input in my research study. The link to the survey is below and further down you'll find my previous email with additional information about the research study.

I know it's a busy time of year, so I am grateful for your help with my study.

Appendix D - Survey Instrument

Introduction

The purpose of this survey is to explore strategies used by Kansas band directors to cultivate a sense of belongingness, through social and emotional learning, in their students during first- and second-year beginning band instruction. You have been contacted because your response will provide valuable insight into this topic and I appreciate your input. This survey is part of a research project connected to my dissertation for the Doctor of Philosophy degree in Curriculum and Instruction at Kansas State University. All survey responses are anonymous and survey results will be published publicly at the conclusion of the study.

Section 1A: Teacher Demographics

1. Do you teach first- and/or second year beginning band students?
 - a. Yes (continues to question #2)
 - b. No (ends the survey)
2. How long have you taught first- and/or second year beginning band students?
 - a. Less than 3 years
 - b. 3 to 5 years
 - c. 6 to 10 years
 - d. 11 to 15 years
 - e. 16 to 20 years
 - f. 21 to 25 years
 - g. More than 25 years

Section 1B: Building and District Demographics

3. In which Kansas Music Educators Association (KMEA) district is your school building located? *Click here for the KMEA District map.*
 - a. Northwest
 - b. North Central
 - c. Northeast
 - d. East Central
 - e. Southwest
 - f. South Central
 - g. Southeast
4. Which of the following best describes your school?
 - a. Private school
 - b. Public school
5. Approximately how many students are enrolled in your building?
 - a. 250 students or fewer
 - b. 251-500 students
 - c. 501 or more students
6. What size high school does your band program feed into?
 - a. 1A
 - b. 2A
 - c. 3A
 - d. 4A
 - e. 5A
 - f. 6A

Section 2: Familiarity with Social and Emotional Learning

Definition

Social and Emotional Learning (SEL) is the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals. SEL fosters the ability to feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions (CASEL, 2020).

1. How familiar are you with social and emotional learning in Kansas' K-12 schools?

Not familiar at all – Slightly familiar – Moderately familiar – Very familiar - Extremely familiar

2. How important do you feel it is for students to learn about the following aspects of social and emotional learning at your school?

Not at all important – Slightly important – Moderately important - Very important – Extremely important

- a. Self-management
- b. Responsible decision making
- c. Relationship skills
- d. Self-awareness
- e. Ability to empathize with others

Please rate the extent to which you agree with each statement below.

Strongly Disagree Disagree I Don't Know Agree Strongly Agree

3. My school makes use of an established set of social and emotional learning standards for students.
4. My school provides opportunities for me and others in our school community to learn more about social and emotional learning at least once a year.
5. I have participated in professional learning on how to integrate social and emotional learning with musical instruction.

6. The culture at my school supports social and emotional learning.
7. I believe that social and emotional competence is related to students' academic success.
8. I am committed to promoting social and emotional competence in my students.

Section 3: Belongingness In Your Classroom

Definition

Belongingness is the extent to which students feel personally accepted, respected, included, and supported by others in the school social environment (Goodenow & Grady, 1993, p. 80).

1. Select the statements below which you identify as belongingness in your classroom. You may select multiple statements – choose all that apply. Please consider the statements carefully, as they are stated from multiple viewpoints.
 - Students feel safe and free from judgement during rehearsal and performance.
 - Collaboration is evident when students work in small groups.
 - Students strive for musical success at the expense of others.
 - While improving musicianship, students are not afraid of making mistakes.
 - Students focus on self-improvement without a need to interact with their musical peers.
 - Students are hesitant to take musical risks for fear of failure.
 - Students recognize their musician peers as caring and supportive.

Section 4: What You Do In Your Classroom

Please identify the extent to which the following statements are reflected in your teaching.

Not At All A Little Bit I Have Not Considered This Yet Most of the Time As Much As Possible

1. I use student input to shape musical instruction and inform my daily practices.
2. As part of my instructional practice, I use cooperative learning structures such as: (a) stand partner collaboration for rhythmic identification, as well as fingerings and slide positions; (b) individual student demonstrations with peer feedback for tone, phrasing, and sight-reading, and (c) student-led sectionals.
3. As part of my instructional practice, I use project-based learning where students work independently as well as with others to co-create a musical product.
4. As part of my instructional practice, I use student self-assessment to develop their awareness about musical strengths and areas for musical growth.
5. As part of my instructional practice, I use student self-reflection for students to think about their musical growth.
6. As part of my instructional practice, I use student choice and voice, such as picking which songs to play, making musical decisions in rehearsal, allowing student demonstrations of musical concepts, and selecting musical activities to complete.
7. As part of my instructional practice, I use culturally responsive instruction that includes musical content relevant to students' lives and cultures.
8. As part of my instructional practice, I use discussion prompts to foster a deeper understanding of the music we are performing.

Appendix E - Kansas Music Educators Association District Map

KMEA Districts

